Second Edition Revised

THE ART MUSEUM OF TORONTO CATALOGUE OF THE SECOND EXHIBITION LOAN COLLECTION OF ENGLISH AND FOREIGN PAINTINGS NOVEMBER-DECEMBER 1909

The
Art Museum of Toronto

Incorporated 1909

SECOND EXHIBITION

Catalogue

of a

LOAN COLLECTION OF PAINTINGS

of the

ENGLISH, OLD DUTCH, MODERN DUTCH, FRENCH, and other European Schools

Contributed by Private Collectors in the City of Toronto, and held in the Public Library, College St,

From NOVEMBER 24, till
DECEMBER 16, 1909

Second Edition Revised

THE
ART MUSEUM OF TORONTO
TORONTO
1909

SCOTTISH NATIONAL
PORTRAIT GALLERY
EDINBURGH.

The

Art Museum of Toronto

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8 Prince Arthur Ave., Toronto, Ont.

By-laws of the Council

1. The Art Museum of Toronto shall consist of four classes of members, namely,—Founders, Benefactors, Life and Annual Members.

2. Donors of $5,000 and upwards, shall be entitled Founders, and shall have their names inscribed on the walls of the Art Museum and printed in every Annual Report.

3. Donors of $500 shall be entitled Benefactors. When there are twenty Benefactors or over, they shall be entitled to be represented on the Council by at least five members of their own class to be chosen by vote of the Benefactors for submission to the Annual Meeting of the Association. Any other Benefactors, in addition to these five members, shall be eligible for Council membership by vote at the Annual Meeting. The names of the Benefactors shall be printed in every Annual Report. One of the Benefactors so elected to the Council shall from time to time be one of the Vice-Presidents of the Association.

4. The payment of $100 shall constitute Life Membership. The Council shall have power by a vote of not less than twelve of its members to elect a Life Membership any person who shall have attained distinction in Art or who may have rendered important services to the Art Museum.

5. When there fifty Life Members or over they shall be entitled to three representatives

of their own class on the Council, to be chosen by the Life Members for submission to the Annual Meeting. Any other Life Members in addition to the three so chosen shall be eligible for election to the Council by vote at the Annual Meeting.

6. The proposed members of the Council submitted by the Founders, Benefactors and Life Members shall not be qualified to act until they are elected by a majority of votes at the Annual Meeting in the same manner as other members of Council. If the Benefactors or Life Members fail to make or agree upon the choice of the members of the Council provided for in By-laws 3 and 5, or in case any member so chosen is not approved of by a majority of the members at the Annual Meeting, then the five Benefactors and the three Life Members, or such one or more in lieu of such named as may not be accepted, shall be chosen and elected at the Annual Meeting as in case of other members of the Council.

7. The payment of $10 a year by a layman and $5 a year by any member of a recognized Art body, or by any one who has satisfied the Council that he is an Art Student, shall constitute Annual Membership.

8. Any member, not being in default, shall be entitled, without charge, to admission for himself and family (not exceeding five persons) to the Museum buildings and to all Art Exhibitions held therein.

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THE Committee desire to express their thanks to those ladies and gentlemen who have in the most cordial and generous manner placed their collections at the disposal of the Art Museum for the purposes of this Exhibition. The fact that so many pictures of great artistic value and importance have been acquired in Toronto, for the most part during the few past years, must come as a revelation to the general public.

INTRODUCTION

THE foundation of an Art Museum for Toronto was first formally discussed at a meeting of representatives of the following bodies:—

Ontario Government; Canadian Institute; Public Library Board; Public School Board; High School Board; University of Toronto; Trinity University; Ontario Society of Artists; Board of Trade of Toronto; City Council; Guild of Civic Art; Women's Art Association; Ontario Association of Architects; Canadian Club; Women's Historical Society; Central Ontario School of Art and Design, and the School Art Leagues.

This meeting was convened by the President of the Ontario Society of Artists, then Mr. G. A. Reid, and was held in the rooms of the Society on 15th March, 1900. At a subsèquent meeting of about fifty representatives of the above bodies held in the University of Toronto on 31st March, 1900, incorporation was decided upon and a Provisional Council was elected.

Following upon these proceedings, THE ART MUSEUM OF TORONTO was incorporated on 4th July, 1900, under the provisions of Chap. 211 of the Revised Statutes of Ontario, 1897. In the application for incorporation, the following are set forth as the purposes of the Museum:—

"The cultivation and advancement of fine and applied arts by means of the establishment and maintenance of a building or buildings devoted to and used for and in connection with such arts, the holding of exhibitions therein, the use thereof by artists and others for Art purposes, the acquiring of works of Art for a permanent Gallery or Museum, the education and training of those desirous of applying themselves to Art Studies, and generally, by any lawful means to encourage, promote and further Art interests in the Province of Ontario, and for these purposes to acquire and hold land, buy or erect buildings, and furnish, equip or maintain same."

The Provisional Council formed as described at once issued an appeal for funds for the purpose of carrying out the objects of the Museum. This appeal was responded to most generously, some $40,000 being promised almost immediately after the appeal was issued. The appeal was also followed by an entirely unexpected and very welcome consequence. Professor Goldwin Smith and the late Mrs. Golwin Smith were then in Europe; but immediately upon their return they intimated to the Provisional Council of the Art Museum, that they intended to bequeath to it as trustees in the public interest and to the citizens of Ontario as represented by them, the valuable and beautiful residence of The Grange with its surrounding park—the whole comprising about six acres in the heart of the city of Toronto. This magnanimous and magnificent gift was duly and formally executed by a provision in the will of Mrs. Smith in whom the

property was vested, one of the other provisions of the will being to the effect that the property should be vested in Mr. Goldwin Smith for his lifetime. The intimation of the gift was accompanied by a request of characteristic modesty, namely—that the fact of it should be regarded as confidential until the demise of the generous donor. A doubt having existed regarding the powers of the Art Museum under its deed of incorporation in accordance with the general Act above quoted, to hold property and to receive bequests, a special Act of the Provincial Legislative Assembly was passed in 1903 (3 Edw. VII. 129), confirming the incorporation of the Museum, and granting it the powers necessary to enable it when the time should arrive, to fulfil the duties of the important trust confided to it by Mrs. Goldwin Smith. On the lamented death of Mrs. Goldwin Smith, on 7th September, 1909, the proviso above mentioned was removed and Professor Goldwin Smith himself made the fact of the gift public.

The future provision of a superb site, unrivalled in situation and in amplitude for an Art Museum for Toronto for very many generations, having been rendered secure by the magnanimity of Professor and Mrs. Goldwin Smith, the Council of the Art Museum was thus relieved of all anxiety on that score. It has however neither expedient nor appropriate that steps should be taken to provide buildings of a permanent character upon another

site; and no suitable buildings offering themselves for occupation for a period of years, the Museum was obliged to remain, until the early summer of 1909, in state of suspended animation. Meanwhile, in 1906, the first Loan Exhibition was held in the Galleries of the Ontario Society of Artists in King Street, April 20th till May 15th). This exhibition consisted of a collection of paintings of the Glasgow School which had been brought from Great Britain by the late Dr. C. M. Kurtz, then director of the Albright Fine Art Gallery at Buffalo. The absence of a properly lighted and fire-proof gallery prevented altogether the holding of further exhibitions of valuable pictures. Contingent circumstances have rendered this delay rather an advantage than otherwise. During the nine years which have elapsed since the incorporation of the Museum, the City of Toronto has enjoyed a period of remarkable prosperity and one of the very gratifying results of this prosperity has been the accumulation of a large number of pictures of great value and importance. The present exhibition of paintings contributed exclusively from private collections within the city of Toronto, most of these collections having been formed within the ten past years, is a convincting proof of the rapidly increasing appreciation and knowledge of art—and that of the highest kind.

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1 This Exhibition was held under the joint auspices of the Art Museum and the Ontario Society of Artists.

In the summer of 1909, the new Public Library Building, which had been erected in College Street through the munificence of Mr. Andrew Carnegie, was opened to the public. This building contained a room which was intended for a Picture Gallery; but the collections which it was intended to contain had not yet been arranged. This room like the remainder of the Public Library buildings is constructed on the most approved principles of protection against fire, the buildings moreover being situated in an isolated position. Negotiations were opened in the early summer between the Library Board and the Provisional Council of the Art Museum having in view the temporary use of the gallery in question for the purposes of the Museum. These negotations were successfully concluded on terms equally satisfactory to the two Boards and advantageous to the public. The agreement provides for the opening of the Museum on Saturdays to the public free of charge, no matter under whose immediate auspices any exhibition within its walls may be held.

This important matter being satisfactorily arranged, the Council of the Art Museum proceeded to have the Gallery rendered suitable for its purposes by installing the most approved system of electric lighting and otherwise.

The intention of the Council is to hold within the Gallery one or more loan exhibitions each year, and to permit the use of the Gallery to

Art associations—the Royal Canadian Academy, the Ontario Society of Artists, the Canadian Art Club, &c., for the purpose of their periodical exhibitions.

The present Loan Exhibition of works by European painters, contributed exclusively from the private collections in Toronto, must berecognized at once as a very remarkable collection, such as any city might well be proud of. The collectors of paintings have responded most generously to the appeal of the Committee and have deprived themselves of much pleasure and have incurred some risk in permitting pictures of great artistic and very great pecuniary value to be temporarily removed from their walls for the benefit of the public.

A beginning has already been made towards the formation of a permanent collection of pictures and sculpture, together with a collection of pictures to be received by the Art Museum as custodians for extended periods. A list of benefactions and contributions to the permanent collections will be found at the end of this catalogue.

NOTE

THE chief authority for the data of the notes upon deceased artists of the British Schools, is the Dictionary of National Biography; for those upon living British artists, the chief authorities are, "The Years' Art" (annually), "Who's Who," and the catalogues of various exhibitions; for those upon the earlier Flemish and Dutch Schools the "Catalogue of the Pictures, &c., in the Rijka Museum at Amsterdam," Amsterdam, 1905; and for the modern Dutch painters, "Onze Moderne Meesters," by F. M. Lurasco, Amsterdam, 1907. For the modern French painters "Nouveau Larouse Illustre," Paris, has been utilized. For the painters of the Romantic Schools of France, England and Holland, the three important works of the late W. E. Henley have been consulted, viz. "The French and Dutch Loan Collection, Edinburgh, 1886," Edinburgh, 1888, "The French and Dutch Romanticists," London, 1889, and "A Century of Artists," Glasgow, 1889. Lives and other special treatises been consulted, as well as the Catalogues of the National Gallery and the National Portrait Gallery, London, the Dresden Galery, the Gallery of the Corporation of Glasgow, the

Metropolitan Museum, New York, and the various Guildhall Exhibitions, London, &c.

The descriptions of the pictures are by Mr. G. A. Reid, R.C.A.

The biographical and critical notes are by Professor Mavor.

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ENGLISH AND SCOTTISH MASTERS OF THE EIGHTEENTH CENTURY

Gainsborough, Thomas, R.A. 1727-1788

Born at Sudbury, 1727. About the age of fifteen he was sent to London where he was taught to etch by Gravelot, the engraver (1699-1773). He was also a pupil of Hayman (1708-1776). He remained in London until his eighteenth year, when he returned to his native town, married and set up for himself as a portrait painter. He shortly removed to Ipswich. In 1760 he went to Bath, at that time a great centre of the fashionable world. He attained an immediate success, painted innumerable busts at eight guineas apiece, and ere long received forty guineas for a half-length, and one hundred guineas for a full-length portrait. He was one of the thirty-six original Members of the Academy when it was founded in 1768. In 1774 he went to London, took a large house in Pall Mall and became a formidable rival of Sir Joshua. He painted almost everybody of note and at odd moments did landscape besides. In 1783 he ceased to exhibit at the Academy, owing to a picture of his having been hung in a way he did not like. His pique at this was characteristic, for he was a wayward and passionate man, sometimes extremely capricious. Although he often rises to high levels, especially in his painting of women, he was, in large measure, a dilettante. He lacked the severe discipline and thorough-going craftsmanship of Reynolds, and he had little of the mastery of the possibilities of colour which distinguished the great

painters of a subsequent epoch. (For an excellent criticism of Gainsborough's art and of his methods see Sir Joshua Reynolds, "14th Discourse," 1788 ; see also Armstrong, Sir Walter, "Gainsborough and his place in English Art," London, 1898.)

1 **EVENING LANDSCAPE**

Brown landscape with group of trees in foreground to right, figures and horse in centre.

18 in. x 14 in.

The Property of the Hon. Senator Cox

Hoppner, John, R.A. 1758-1810

Born in Whitechapel, London, 4th April 1758, died in London, 23rd January, 1810. Hoppner was the son of a domestic of German extraction in the household of George II. In his youth he became one of the choristers of the Royal Chapel, but he soon gave up music for painting and became a student of the Royal Academy. Under the patronage of the Prince of Wales, afterwards George III, he became one of the two fashionable portrait painters of the day, Sir Thomas Lawrence (q.v.) being the other. Hoppner was one of the handsomest men of his time. He was elected an Associate Member of the Royal Academy in 1793, and a Member in 1795; during his life time one hundred and sixty-six of his works found places on the walls of the Academy. Hoppner's productivity was so great that his work is not all of equal merit. Mr. Monkhouse, however, is scarcely fair in his notice of him in the Dictionary of National Biography when he says that "his drawing was faulty and his execution slight." At his best Hoppner was one of the first of portrait painters, and his larger works are undoubted examples of the grand manner. His most important portraits are family groups, among the finest of these being that of the Godsal Family in the possession of Mr. J. Pierpont Morgan. One of the finest of the Hoppner portraits—"Lady Waldegrave," is in the possession of Sir Wm. Van Horne.

2 **PORTRAIT OF GENERAL THE HON. WM. HERVEY**

Portrait of General with red coat and epaulets.

$24\frac{1}{4}$ in. x $29\frac{1}{4}$ in.

General Hervey was the brother of the Earl of Bristol, Bishop of Derry, and therefore the uncle of Elizabeth, Duchess of Devonshire, the intimate friend and successor of the "beautiful Duchess," Georgina; the latter having been the first and the former the second wife of the fifth Duke of Devonshire.

The Property of the Hon. Senator Cox

3 **PORTRAIT OF MISS BANKS**

Portrait of head and shoulders; head inclined and looking towards right; back of dress cut low; unfinished arms in outline only, concealed by oval frame.

Square canvas in oval frame. 21 in. x 26 in.

Miss Banks (1744-1818) was the sister of Sir Joseph Banks, F.R.S. This portrait is described in "The Life and Works of John Hoppner, R.A.," by W. McKay and W. Roberts, London.

The Property of E. B. Osler, Esq., M.P.

Lawrence, Sir Thomas, P.R.A. 1769-1830

Born at Bristol, in 1769; died at London, in 1830. He was the son of an innkeeper at Devizes. He began to draw portraits in crayon at the age of ten and soon after established himself at Bath, where he was highly successful as a portrait draughtsman. He began to paint in oil in 1786, and in the following year, he became a student at the Royal Academy. He was elected Associate in 1791, and an Academician in 1794. He became President in 1820. (cf. "Sir Thomas Lawrence" by Lord Ronald Sutherland Gower, compiled by Algernon Graves, fo, London, 1900.)

4 PORTRAIT OF MISS FARREN, afterwards COUNTESS OF DERBY

Figure in low necked dress and bare arms, looking towards spectator; column at left.

29 in. x 37 in.

Miss Farren was a celebrated actress. She was painted by Lawrence at least four times; and he made a crayon drawing of her also. A full length of this lady, painted in 1790, is in the possession of Mr. J. Pierpont Morgan.

The Property of Frederic Nicholls, Esq.

Morland, George. 1763-1804

Born in London, 26th June, 1763, he was the son of a portrait painter in crayons and mezzotint engraver. He exhibited at the Royal Academy at the extraordinarily early age of ten. He began by copying numbers of pictures, principally Dutch and Flemish. The influence upon his works of the Dutch genre pictures is very evident. The number of works bearing his name is enormous, and they are of very unequal merit. He repeated himself indefinitely. At his best, however, he is not inferior to the best of the genre schools, and at his worst is still rather more refined than they sometimes are. In spite of his dissipated habits he was an indefatigably industrious worker. He died in London, 27th October, 1804. (cf. Williamson, G. C., Litt. D. "George Morland," London, 1904.)

5 **THE COUNTRY DOCTOR**

Dark, stormy landscape; figure on white horse with dog following in foreground; high sand bank behind. 12 in. x 10 in.

The Property of Frederic Nicholls, Esq.

6 **MAN ON WHITE HORSE**

Group at right in foreground; man on white horse; woman with basket of fish and dog; view of water at left between rocks and cliffs, waves breaking on shore.

19½ in. x 16 in.

The Property of E. B. Osler, Esq., M.P.

Nasmyth, Alexander. 1758-1840

Born at Edinburgh in 1758. Died there in 1840. He studied under Allan Ramsay, the portrait painter, son of the poet, and later in Italy. Nasmyth's most celebrated portrait is that of Burns. He contributed many landscapes and portraits to the exhibitions of the Royal Institution of which he was an Associate. He was the father of the well known painter, Patrick Nasmyth (1787-1831).

7. **LANDSCAPE**

Ruin, with figures in dark foreground, valley with winding stream and hills beyond in the distance.

16 in. x 11 in.

The Property of Frederic Nicholls, Esq.

Opie, John, R.A. 1761-1807

Born at St. Agnes, near Truro, in Cornwall. Died in London in 1807. Began to paint at an early age; went to London at the age of nineteen and had immediate success as a portrait painter. He was known as the "Cornish Wonder." He became an exhibitor in Somerset House in 1786; on the formation of the Royal Institution, he was selected to lecture on painting and in 1806 he succeeded Fuseli as Professor of Painting to the Royal Academy.

8 **PORTRAIT OF A GENTLEMAN**

Head and shoulders; hair powdered; facing left, head turned half towards spectator; eyes light blue and black; coat dark; white neck scarf; background dark.

19 in. x 24 in.

The Property of George Beardmore, Esq.

Raeburn, Sir Henry, R.A., R.S.A. 1756-1823.

Born at Edinburgh in 1756 ; died there in 1823. Educated at Heriot's Hospital. Apprenticed to a goldsmith, executed miniatures at an early age. Visited London, where he made the acquaintance and received the encouragement of Sir Joshua Reynolds. After two years of study in Italy he returned to Edinburgh where he married a lady of fortune and where for many years he painted the portraits of the most distinguished men of his time. Somewhat late in life (in 1813), he became an Associate and in the following year, Academician. In 1822 on the visit of King George IV he was knighted and in 1823, a few months before his death, he was appointed His Majesty's Limner for Scotland. Raeburn's portraits, of which there are a considerable number in the National Portrait Gallery in Edinburgh and in the Glasgow Gallery, wear well. Mr. Henley ("A Century of Artists", Glasgow, 1889, p. 152) has justly pointed out that Raeburn came at the break between the old and the new. Trained in the classical school and a master of it, his own individuality prevented him from being a slave of convention, while his native good sense and impregnable poise of mind prevented him from falling into eccentricity. He was clearly not untouched by the Romanticism of his friend and sitter Sir Walter Scott, yet his Romanticism is of a serene and restrained type. Dying as he did, before the Romantic move-

ment had penetrated painting, he may, nevertheless be regarded as belonging to it as precursor. His portraits are not merely dignified and sympathetic, they are extremely well painted. He could draw well and his knowledge of colour was intimate and intelligently applied. Few painters since his day have approached him in the distinction of style which is manifest in his best portraits. (See also Armstrong, Sir Walter, "Sir Henry Raeburn," fo, London, 1901.)

9 **LORD GLENCAIRN**

Portrait of bust of young man about 35 : face turned toward his left ; eyes looking towards the right ; white neck cloth ; brown coat ; dark brown background ; powdered hair.

Oval. 15¼ in. x 21¼ in.

The Property of the Hon. Senator Cox

10 **PORTRAIT OF MRS. BALFOUR**

Half length portrait of elderly lady in white frilled cap, black bow above forehead ; hair appearing on brow ; black dress ; white drapery on bosom ; mantle of black lace ; dark blue background ; eyes slightly turned to right ; eyes grey.

25 in. x 30 in.

Painted in 1810. Mrs. Balfour's maiden name was Jane Elliot of Wolflee. She belonged to a branch of the family of the Earl of Minto. She married in 1765 Major Henry Balfour of the Lothian Regiment (The Royal Scots).

The Property of W. D. Matthews, Esq.

Reynolds, Sir Joshua, P.R.A. 1723-1792

Reynolds was born at Plympton-Earl, Devonshire, on the 16th July, 1723. He died on the 23rd February, 1792. He was educated at the Grammar School of his native place by his father, the Rev. Samuel Reynolds. In 1740 he went to London and entered as a pupil the studio of Hudson "the most eminent portrait painter of his time". (Hist. and Descr. Cat. Ntl. Port. Gall., London, 1903, p. 403.) In 1749 he went with Captain Keppel (afterwards Lord Keppel) for a cruise in the Mediterranean, visiting Gibraltar, Algiers, Minorca, Leghorn and Venice, and as well, Florence and Rome. He returned to London in 1752 and established himself as a portrait painter. On the foundation of the Royal Academy in 1768, he became its first President, and in the same year, received the honor of knighthood. As President of the Royal Academy, he delivered annually discourses upon art. Ruskin ranks him among the seven supreme colourists, the others being Titian, Giorgione, Correggio, Tintoretto, Veronese, and Turner. ("The Two Paths," Lecture 2.) By common consent, Reynolds was the greatest of English portrait painters, and he is similarly accorded a place alongside Velasquez as one of the two or three portrait painters of the world. His most important portraits were perhaps those of Gibbon, Beckford, and Fox. Reynolds had a singularly attractive personal character, and although he had the reputation of being the only man who could overcome Johnson in convers-

ation, he never quarrelled with him. Johnson said that he had only one complaint against Reynolds, which was that he hated no one. "Reynolds," he used to say, "you hate no one living; I like a good hater." In Goldsmith's poem "Retaliation," in which he describes a number of his Coffee-House friends, he speaks of Reynolds as—

"Born to improve us in every part,
His pencil our faces, his manners our heart."

And Mrs. Thrale, in her lively description of her friends, says:

"When Johnson by strength overpowers our mind,
When Montague dazzles and Burke strikes us blind,
To Reynolds well pleased for relief must we run,
Rejoice in his shadow and shrink from the sun."

11 **PORTRAIT OF MR. JOHN PARTHERIDGE**

Gentleman in wig; white frilled neckcloth; velvet dress coat, diagonal corded buttonholes; lace cuffs; face slightly turned to right.

$27\frac{1}{4}$ in. x 35 in.

The Property of the Hon. Senator Cox

12 **PORTRAIT OF MRS. PARTHERIDGE**

Lady seated slightly turned to right; jewels in hair; jewelled collar ribbon; large ear-rings; upper bossom bare ; blue dress with rosettes of blue ribbon and rose on corset; white mantle with lace edges; left hand hanging down.

$27\frac{1}{4}$ in. x 35 in.

The two portraits were painted in 1758 (Reynold's Diary, quoted in a letter by Mr. Algernon Graves). John Partheridge was Lord of the Manor of Alderminster. His wife inherited Clopton House at Stratford-on-Avon.

The Property of the Hon. Senator Cox

13 **PORTRAIT OF LADY ESSEX**

Young lady in fur-trimmed cloak ; head resting on left hand; bracelet on wrist of pearls and one large ruby; red dress with red bows and lace trimming on corsage; lace sleeves, loose broad cuff; right hand not shewn; dark brown hair with red ribbon in hair and round neck; eyes dark blue. Name printed in upper right corner.

$23\frac{1}{2}$ in. x $29\frac{1}{2}$ in.

Lady Essex was a daughter of Sir Charles Hanbury Williams and Lady Frances Coningesby and was married to Lord Essex—who was Ambassador from the Court of St. James's to the Russian Court.

The Property of W. D. Matthews, Esq.

14 **PORTRAIT OF HORACE WALPOLE**

Figure with eyes on spectator, resting on right hand, elbow on table. Engraving and pen and ink on table.

39 in. x 48 in.

Horatio, better known as Horace Walpole (1717-1797), was the youngest son of Sir Robert Walpole (1676-1745), Prime Minister of England (1722-1742). Horace Walpole was educated at Eton and King's College, Cambridge. After leaving the University, he travelled on the continent with the poet Gray, who had been his school fellow. He was a member of the House of Commons (1741-1791); but he devoted himself chiefly to literature and the fine arts. He began his "Anecdotes of Painting in England," in 1761, and continued to publish this valuable contribution to the history of painting until 1771. He succeeded his nephew, as fourth Earl of Orford, in 1791, but never took his seat in the House of Lords.

The Property of Frederic Nicholls, Esq.

15 **CLASSIC LANDSCAPE**

Dark masses of trees right and left with urn and part of hall appearing towards the centre; vista between, with ruins on hill; pool of water at left in foreground; groups of figures centre and right, two dancing and one playing pipes.

60 in. x 34 in.

The Property of Herbert C. Cox, Esq.

Romney, George. 1734-1802

Born at Beckside, Dalton in Furness, Lancashire, 15th December, 1734. Romney's father was a cabinet-maker and builder and brought his son up to his own business. Romney having shown an ability for drawing, was placed by his father at the age of twenty-one with an itinerant portrait painter, then at Kendal, called Steele. At twenty-two he married. In 1757, be began portrait painting on his own account. In 1762, he went to London and rose rapidly in reputation and in fortune. In 1773, he went to Italy where he remained for two years studying and copying pictures in Rome. He returned to London in 1775, took a house in Cavendish Square, and divided with Reynolds and Gainsborough the business of painting the portraits of the men and women of fashion. One of his early pictures, "The Death of General Wolfe," now hangs in Government House, Calcutta. His best known model was Emma Lyon or Hart, afterwards Lady Hamilton, the mistress of Nelson. He made innumerable studies of her, refusing other work to devote himself to these. In his later life Romney sank into imbecility, returned to his family at Kendal, who had remained there during his period of prosperity in London, and died there in 1802.

16 **PORTRAIT OF COLONEL BRADDYL**

Colonel Braddyl's father, T. B. Braddyl of Alverstone, Lancashire, was one of Romney's first patrons.

23½ in. x 29 in.

The Property of W. D. Matthews, Esq.

17 **PORTRAIT OF JOHN SINGLETON COPLEY**

The sitter turns towards the spectator, leaning elbows on table and holding mahlstick in hand, palette on table at right.

25 in. x 32 in.

John Singleton Copley, R.A. (1737-1815) was born at Boston, Massachusetts. Settled in London and became an Academician. His "Death of Chatham," his best known work, is in the National Gallery.

From the Collection of Lord Lyndhurst

The Property of Frederic Nicholls, Esq.

Wilson, Richard, R.A. 1714-1782

Born 1st August, 1714, at Penegos, Montgomeryshire. In 1729 he was taken to London by Sir George Wynne, who entered him as a pupil with an obscure portrait painter called Wright. Wilson afterwards began his career as a portrait painter in London. In 1749 he went to Italy and on the advice of Zuccarelli and Joseph Vernet confined himself to landscape painting. He soon established his reputation as one of the chief landscape painters of the time. After spending six years in Italy he returned to London. In 1760 his picture "Niobe" was exhibited at the Society of British Artists in Spring Gardens. He was one of the thirty-six original Members of the Royal Academy (founded in 1768); in 1776 he became librarian. In 1781 he retired to Wales and died at Colomondie, near Llanberris, 15th May, 1782. Wilson may fairly be regarded as a Pre-Romanticist, for, sixty years before the Romantic movement he exhibited the very qualities for which the painters of 1830 were renowned. His pictures are celebrated for the extreme subtlety and delicacy of his atmospheres, the almost total absence of any emphasis either of colour or of line and a general absence of any obtrusive human interest. Such interest in this kind as he desires to import into his pictures he conveys with great restraint and delicacy.

VALE OF THE ARNO

18 Stream and figures in foreground; two trees at extreme left; ruins of ancient buildings behind and on hills at distance.

48 in. x 36 in.

The Property of Frederic Nicholls, Esq.

ENGLISH AND SCOTTISH PAINTERS
OF THE NINETEENTH CENTURY

Bonington, Richard Parkes. 1801-1827

Born 25th October, 1801, in the village of Arnold, near Nottingham, son of a landscape and portrait painter, who took him at the age of fifteen to Paris and procured him permission to copy in the Louvre. Bonington became a student of the École des Beaux Arts and worked occasionally in the studio of Baron Gros. Most of his works are of marine or river subjects, many of them in water-colour. Bonington visited Italy and found studies appropriate to his manner in the Venetian lagoons. The School of Venice had a considerable influence upon his style. Notwithstanding his brief career and his comparatively short residence in Paris, he exercised a certain influence upon French painting.

19 **MARKET PLACE AT STRASBOURG**

Square with scattered group of figures; column and statue to left: old buildings in sunlight beyond.

13½ in. x 17½ in.

The Property of Frederic Nicholls, Esq.

20 **FISHERMEN—COAST OF FRANCE**

Figures and boats on beach; water in middle distance; hills in background.

11½ in. x 7½ in.

The Property of Byron E. Walker, Esq., C.V.O., LL.D.

Brown, Arnesby, A.R.A. 1866-

Born at Nottingham in 1866. Son of J. H. Brown, Buddington, Notts. Educated at Nottingham High School. Has worked almost wholly in East Anglia and Cornwall. His pictures have found places in the Tate Gallery (Chantrey Collection), Guild Hall (London) Permanent Collection, etc. He resides in Norwich. Mr. Brown's work is characterized by excellent qualities of colour and good drawing.

21 **NORFOLK BROADS**

Flat lands and boats; winding water.

23 in. x 19 in.

Signed.

The Property of E. F. B. Johnston, Esq., K.C.

Chalmers, George Paul, R.S.A. 1836-1878

Born at Montrose, Scotland, on 12th November, 1836; died at Edinburgh on 20th February, 1878. Apprenticed to an apothecary and subsequently to a ship chandler. From his very early years he experimented in art. His first oil portrait is dated 1851. In 1853 he became a student at the Trustees' School in Edinburgh, under Robert Scott Lauder. The first work of his which was exhibited at the Royal Scottish Academy, was "A Boy's Head" in chalk (1855). Until 1872, he continued to exhibit portraits and works in genre. In that year he first exhibited landscape. In 1867 he was elected Associate of the Royal Scottish Academy and in 1871, Member. He was a conscientious and even fastidious painter. His principal work, "unfinished after fourteen years of intermittent labour" is in the National Gallery, Edinburgh. Chalmers is noted for the subtlety and richness of his colour. (See Ernest Radford in Natl. Dict. of Biog. and Catalogue of the Glasgow Art Gallery.)

22 **THE BANISHED LAIRD—SECOND SIGHT**

Bearded face turned slightly towards the left.

12 in. x 14 in.

The Property of E. B. Osler, Esq, M.P.

Constable, John, R.A. 1776-1837

Born in East Bergholt in Suffolk, 11th June, 1776. His father, Golding Constable, was a weathy mill-owner. Constable was intended for the church, but declining a clerical career he entered his father's counting house. During his youth he spent his time largely in sketching from nature and in copying drawings by Girtin, lent him by Sir George Beaumont of Coleorton. Sir George also introduced Constable to the study of Claude by showing him a favourite picture by that artist which he was in the habit of carrying about with him in his carriage and by allowing him to copy it. But Constable was influenced, if he were influenced at all, through this introduction by way of reaction, for he was ere long plunged into the artistic revolution, in which he played a very conspicuous part, against all that Claude represented. In 1795 he went to London to study painting. Here he met with encouragement from Joseph Farington and J. T. Smith, receiving from the latter instruction in etching. There are two small etchings of this period by Constable in the British Museum. After a visit of two years to his home, he returned to London in 1799, and on February 4th he was admitted as a student of the Royal Academy where he was assisted by Farington and Reinagle. He began his artistic career as a portrait painter, occasionally attempting an historical painting. About this time also he purchased a Ruysdael and copied it. In 1802, he exhibited a landscape which

attracted the attention of Sir Benjamin West, President of the Royal Academy. Constable now devoted himself to the study of nature and to the painting of landscape. From thence forward he does not seem to have deviated from this course, with the exception of an occasional portrait and two altar pieces for churches in Suffolk. In 1803 he was at the maturity of his power and perfectly confident in the soundness of his methods, yet his great merits were barely acknowledged. He did not sell a single picture to a stranger until 1814. The first recognition came from Paris, when he exhibited in the Salon of 1824, the "Hay Wain," painted in 1821 (now in the National Gallery, London). Although he was elected a Royal Academician in 1829, public appreciation was still absent. Indeed, this did not come until the general wave of interest and admiration for the French and Dutch Romanticists which occurred in the late seventies resulted in his recognition as a definite precursor of these. Constable's great merit as a painter consists in his immense knowledge of structure and in his skill in enveloping the most accurate and careful drawing in appropriate and logical atmosphere. He took the simplest themes and made masterpieces out of them. (cf. also Holmes, C. J. "Constable and his influence on Landscape Painting", Westminster, 1902.)

HAMPSTEAD SANDPITS STORM CLEARING OFF

23 Sandpits with light shining upon them ; two figures seated by overturned wheel-barrow ; trees in distance, streaky clouds in sky.

10¾ in. x 8¾ in.

The Property of Charles Cockshutt, Esq.

24 **LANDSCAPE AND CATTLE**

Pool in foreground ; man on horseback at lower right corner ; cows and figures ; beyond houses ; in middle distance trees ; cloudy sky.

11½ in. x 13½ in.

The Property of Mrs. Massey-Treble

25 **LANDSCAPE**

Group of trees and broken fence in foreground; stream behind flowing towards front, flat landscape with groups of trees in distance, cloudy sky.

16 in. x 20½ in.

The Property of Byron E. Walker, Esq. C.V.O., LL.D.

26 **CLIFFS AT ROTTINGDEAN**

Cliffs on left with points running out into water, sails on horizon in distance.

Painted on wood. 9 in. x 7 in.

The Property of Mrs. H. D. Warren

Cotman, John Sell. 1782-1842

Born at Norwich about 1782. His father was a linen-draper, and it was originally intended that he should follow his father's occupation; but this idea was abandoned and young Cotman went to London where he studied along with Turner and other painters afterwards well-known. In 1807, a very remarkable group of painters, subsequently known as the Norwich School of painting, established the Norwich Society of Artists. The principal inspiration of this school came from Hobbema, Cuyp, and Ruysdael. Among these painters were Old Crome (q.v.), James Stark, George Vincent, and more important than any, excepting Crome himself, J. S. Cotman. In his early period in London he devoted himself to the drawing of architectural subjects and under the stimulus of necessity, gave lessons in drawing and painting; through these lessons he obtained access to the country houses round Norwich, and he was thus enabled to pursue his studies in that kind. From 1811 onwards Cotman devoted himself to architectural antiquities and illustrated a number of books by Mr. Dawson Turner, the well-known antiquary. Cotman was a vigorous and facile draughtsman. He died on the 28th July, 1842.

HAULING IN BOATS

27 Stormy sea and sloping beach; figures hauling on rope; smack at extreme left; wharf in distance. 10 in. x 7 in.

The Property of Byron E. Walker, Esq., C.V.O., LL.D.

Cox, David. 1783-1859

Born at Dontend, near Birmingham, in 1783; died at Harborne, near Birmingham, 7th June, 1859. Son of a whitesmith, began to work at his father's trade, but being a delicate lad and unable to wield the hammer, he was apprenticed to a Birmingham jeweller in 1798, and employed to adorn lockets and brooches with miniatures. On the death of his master he was thrown out of employment and he became colour-grinder to the scene-painter at the Birmingham theatre. He soon began to assist in painting scenery and on one occasion designed and executed all the scenery for a play. He was disappointed to find that the work was attributed to an imaginary artist who was supposed to have come from London. In 1804 he painted scenery temporarily at Astley's Theatre. As soon as possible he settled at Dulwich and began to earn a hard living by teaching and making sketches which he sold for trifling sums. In 1805 he began to go to North Wales where for years he frequented the Inn at Bettws-y-Coed. He spent some thirteen years in Hereford, returned to London in 1827, where he remained for fourteen years. Cox is chiefly celebrated as a water-colour painter, but he also painted in oil. Forty-two of his water-colours are in the Print Room of the British Museum, and twenty-two at South Kensington. In water-colour Cox painted with ease and certainty; and at a time when the popular taste approved a niggling attention to details, his work was

broad and simple. His reputation has gained distinctly of recent years and he now ranks among the great water-colourists.

28 **LANDSCAPE**

Stream in foreground to right; trees and cottage behind hills in distance; cloudy sky.

25 in. x 17½ in.

The Property of E. B. Osler, Esq., M.P.

Crome, John (Old Crome). 1769-1821

Born at Norwich in December 21st, 1769; died there in 1821. Son of a publican; brought up as a coach painter; he became a drawing master, devoting his leisure to sketching in oil round Norwich. The simplicity and dignity of his landscapes are not unaccompanied by a sense of colour, although he came at a period when, excepting in rare cases, mastery of colour was non-existent.

29 **MARINE LANDSCAPE**

Water of bay in foreground with figure on shore at left; boats with sails and wharf beyond, hill at left and low distance to middle and right, effect of sunset.

29 in. x 23 in.

The Property of Frederic Nicholls, Esq.

30 **LANDSCAPE AND WATER**

Water in foreground in shadow; cattle at left; beyond boat at right; field sloping up at left with sheep; tower in distance; cloudy sky.

13 in. x 10½ in.

The Property of Byron E. Walker, Esq., C.V.O., LL.D.

Gauld, David

Self taught ; earlier work chiefly in black and white ; has worked much in stained glass as well as in oil and water colour. Later work chiefly landscapes with cattle. Glasgow School. Lives at Torrance, Campsie Hills, near Glasgow. Mr. Gauld's studies of cattle are noted for rich colour and for competent study of anatomy.

CALVES

31 Three calves on the floor of a stable; one red and white in foreground, one black and white and another red and white lying on straw.
30 in. x 19 in.

The Property of Joseph Kilgour, Esq.

Glover, John. 1767-1849

Born in Houghton-on-the-Hill, Leicestershire, in 1767; died at Launceston, Tasmania, in 1849. Became a member of the old Water Colour Society and later was one of the founders of the Society of British Artists. His fame rests upon his water colours, although he sometimes painted in oil. His pictures find a place in South Kensington and other galleries. There are several in the collection of the Earl of Durham.

32 **"WELSH LANDSCAPE"**

Two figures in foreground, beside rotten tree stump; trees at left and on right; scarp in middle distance in centre and on left; distant hills with one peak in centre.

Water colour. 22½ in. x 16½ in.

The Property of E. F. B. Johnston, Esq., K.C.

Graham, Peter, R.A. 1836-

Born in Edinburgh in 1836. Educated at School of Design, Edinburgh, removed to London in 1866, elected A.R.S.A. in 1860; resigned in 1877 when he was made an Honorary Member. Elected A.R.A. in 1877; R.A. in 1882. His chief works are compositions of Highland glens with cattle. He is an effective and able painter, possessing great mastery of cloud effects.

33 **HIGHLAND LANDSCAPE**

Highland cattle in foreground; spots of sunlight on high slopes behind; clouds and mist on hills in distance.

Signed and dated 1890. 39 in. x 31 in.

The Property of E. B. Osler, Esq., M.P.

Holland, James. 1800-1870

Born at Burslem in 1800. Began early as a painter of flowers upon china. At the age of nineteen Holland settled in London as a teacher of flower painting. He first exhibited at the Royal Academy in 1824 ("A Group of Flowers"). In 1830 he went to France; in 1835 to Italy and in 1837 to Portugal. He became an Associate of the Water Colour Society in 1835, and a Member in 1856. In 1841 he became a Member of the Society of British Artists. Holland travelled extensively and drew illustrations for annuals. He was a conscientious draughtsman and a good colourist. Mr. Monkhouse even regarded him as "one of the finest colourists of the English school" (Dict. of Natl. Biog.).

34 **MORNING CONCERT**

Gothic turret at angle of court; figures at table in front; part of archway at extreme left; sky shewing above roof and turret.

Signed with monogram J. H. 49.

11½ in. x 18 in.

The Property of Byron E. Walker, Esq., C.V.O., LL.D.

Hopwood, Henry Silkstone, A.R.W.S.
1860-

Born at Markfield, Leicester, 12th Jan. 1860. Studied in the Life School of the Royal Academy. Went to Sydney, New South Wales, in 1888. On his return to Europe attended Julien's studio in Paris where he studied under Bouguereau and Ferrier; began to paint again in England in 1892. His water colours are vigorous and interesting, reflecting the influence of the modern Dutch school.

35 **"BE YE THANKIT"**

Three figures bending over table at grace before meat. Exhibited at Royal Academy 1901.

Water colour.

Signed and dated 1901. 38 in. x 42 in.

The Property of J. W. Flavelle, Esq., LL.D.

Hornel, Edward B. 1864-

Born at Bacchus Marsh, Australia, in July, 1864, went to Scotland, the home of his parents at an early age, settling in Kirkcudbright. Went to Edinburgh in 1880 to study art; later he went to Antwerp where he entered the studio of Verlat, and remained for two years. He then returned to Kirkcudbright, where with occasional intervals in Glasgow he has since remained, saving for a visit to Japan (1893-1894), where he spent eighteen months and painted some forty or fifty pictures, and for a visit to Ceylon and Australia (1907). In 1889 he collaborated with Mr. George Henry in the production of some large decorative designs. In 1901, he was elected Associate of the Royal Scottish Academy; but declined the honour. He has all along identified himself with and he has always been one of the important figures of the Glasgow School. Mr. Hornel is one of the most original and inventive of the painters of the present time. His pictures are essentially dec orative. His colour is sometimes amazing in its brilliancy, but it is always restrained by admirable drawing and skilful treatment of delicate tones. His individuality is unique but in some respects he may be compared with Monticelli (q.v.) excepting that Mr. Hornel's colour and design are invariably logical and coherent, while his delicacy is infinitely greater than that of the French Master. In poses of children and in sympathetic treatment of luxurious landscapes, Mr. Hornel is easily first among modern painters.

36 **THE CAPTIVE BUTTERFLY**

Three girls on a beach, one of them holding a butterfly and the others eagerly examining it, one girl with pink and grey dress, one blue and the third white ; blue water in distance.

40 in. x 30 in.

The Property of the Art Museum of Toronto

Lavery, John, R.S.A. 1857-

Born at Belfast in 1857. Studied at the School of Art, Glasgow, at Heatherleys, London, and in Paris under Bouguereau and Tony Robert Fleury. He visited Spain, where he spent some time and made some really remarkable copies. Although he is best known for his portraits, Mr. Lavery has painted as well landscapes and figure compositions. The list of distinguished people who have sat to him is very long, but perhaps his most vigorous portrait is that of Mr. R. B. Cunninghame-Graham which hangs in the Glasgow Gallery. His works have found a place in the principal galleries of Europe. One of his best pictures is the "Bridge at Griz" in the Carnegie Gallery at Pittsburg. Mr. Lavery is distinguished for the refinement and subtlety of his drawing. He is one of the two or three most competent painters of tbe Glasgow School and has, like nearly all of them, been influenced to a considerable extent by Velasquez and Whistler.

37 **LADY IN PINK**

Full figure of lady sitting erect in pink dress; bosom bare, necklace with large jewel dropping in centre; lace cuffs; left hand holding handkerchief; right, with bracelet, resting on chair; feather on head; dark background.

Signed. 25 in. x 35 in.

The Property of E. F. B. Johnston, Esq., K.C

38 **LADY IN GREEN**

Full figure of lady in dark green dress; seated sidewise in a chair, turning towards her right; hat with blue feather; white feather boa round neck and hanging down figure; left hand holding bag; right hand leaning on back of chair.

Signed. 25 in. x 36 in.

The Property of E. F. B. Johnston, Esq., K.C.

39 **MARY IN BLACK**

Lady seated; half length; hat with feather and black lace veil; right hand leaning on back of chair holding white rose.

Signed. 10 in. x 13 in.

The Property of E. F. B. Johnston, Esq., K.C.

Lawson, Cecil Gordon. 1851-1882

Born at Wellington, Shropshire, 3rd December, 1851, died at West Brompton, 10th June, 1882. Son of William Lawson, a Scottish portrait painter. Learned the rudiments of painting in his father's studio; but he was largely self taught. His first picture exhibited in the Royal Academy was "Cheyne Walk, Chelsea" (1870). His principal work "Barden Moors," painted for Mr. Henry Mason, of Bingley, was exhibited in the Royal Academy in 1881. "Barden Moors" was painted about a year before the artist's death. In this picture he reached a high level of real power. Very simple in design and almost featureless, it conveys with great subtlety, the effect of a dreary moorland, rich though sombre in colour, enveloped in translucent atmosphere vibrating with light.

LANDSCAPE

40 Dark foreground with trees; water at left; wind-mill behind; cloudy sky with moon.

Signed. 19½ in. x 23¼ in.

The Property of Mrs. Massey-Treble

STORM CLEARING

41 Low fields with water pools; cattle in middle distance; cloudy sky with a mass of white cloud in centre.

Water colour.

Signed and dated 1881. 22 in. x 14 in.

The Property of Byron E. Walker, Esq., C.V.O., LL.D.

Leader, Benjamin Williams, R.A. 1831

Born 12th March, 1831, educated Worcester School of Design, and Royal Academy of Arts. Exhibited first at the Royal Academy in 1854, and practically annually since. Received Gold Medal at the French Exhibition in 1889 and a Medal in Chicago in 1893. Mr. Leader has always enjoyed a considerable popularity. In general his manner and method are not unlike those of John Linnell (q.v.) but occasionally his landscapes contain passages of artistic interest.

CHURCH AND HILLS, BETTWS-Y-COED

42 Foreground of grassy field ; stream at left, in middle distance ; rocky hills beyond.
Signed and dated 1899. 17 in. x 12 in.

The Property of Chester D. Massey, Esq.

Leighton, Lord, P.R.A. 1830-1896

Frederick, Lord Leighton of Stretton, was born 3rd December, 1830, Scarborough, Yorkshire. His grandfather, Sir James Leighton, was long resident at the Court of St. Petersburg. His father was a physician and a man of high cultivation. In his early youth his father and his family lived much abroad in consequence of the delicacy of Mrs. Leighton, and thus, when quite young, young Leighton visited Italy, Germany and France and had opportunities of becoming acquainted with eminent artists at Rome, Frankfort and Paris. He made good use of his opportunities and became besides an accomplished linguist. At ten years of age he was studying drawing under Signor Meli of Rome. Later at Florence he was permitted to study at the Accademia delle Belle Art under Bezzuoli and Servolini. He also attended anatomy classes under Zanetti. In 1849 Leighton studied in Paris copying Titian and Correggio in the Louvre and drawing in the Life School. At Frankfort he worked from 1850 for more than two years under Steinle, of whom he said that he obeyed that "master so diligently that I am, in effect, his pupil in the fullest sense of the term." In 1853 he worked at Rome where he became acquainted with eminent members of the English Colony in Italy, both artistic and literary. Thackeray, who met him at this time wrote of him to Millais, then a young man: "Here is a versatile young dog who will run you close for the Presidentship one of these

days." His first oil painting, which was painted at Frankfort in 1850 was "Giotto found by Cimabue among the sheep". His great popular reputation began with the exhibition in 1855 at the Royal Academy of "Cimabue's Madonna carried in procession through the streets of Florence". In the sixties he did many black and white drawings for the wood engraver, for example, "The Great God Pan," (signed simply "L," in Cornhill Magazine, 1860, Vol. II, p. 84.) In 1864 he was elected Associate, in 1868 Member, and in 1869 President of the Royal Academy. He was created a Baronet in 1886 and a Baron January 1st, 1896, being the first painter who has been elevated to the peerage. He never took his seat in the House of Lords, for he died on the 25th of January in that year. He was a member of almost innumerable Academies and he was granted numerous degrees. Coupled with classical coldness and icy perfection of manner, Leighton possessed an exuberant imagination. As a draughtsman he is probably quite unparalleled in modern times, but his colour is frequently meagre and he did not possess the art of enveloping his figures. In short he saw everything in line. Very much for this reason and on account of his riotous imagination, as well as for his singular facility for illustrating picturesque incidents of classical mythology, and also on account of his great versatility and highly engaging charm of manner, his popularity has been quite undeviating.

43 **THE LIGHT OF THE HAREM**

Female figure to right adjusting veil before mirror held by little girl in long blue gown.

31 in x 47 in.

The Property of Charles Cockshutt, Esq.

Linnell, John. 1792-1882

Born in London 1792, died at Redhill, Surrey, 20th January, 1882. Linnell, whose father was a London picture dealer, attracted the attention at the age of thirteen of Sir Benjamin West, President of the Royal Academy. At that age he was admitted as student at the Royal Academy Schools. He also studied under Varley (1778-1842). In 1807 he exhibited at Somerset House, then the home of the Academy. In 1809 the British Institute awarded him a premium of fifty guineas for a landscape. About 1810 he joined with Mulready (1786-1863), who had been a fellow student at Varley's, set up house and began to make his living by painting. He painted miniatures on ivory, portraits on canvas, landscapes in oil and etchings in mezzotint. His art belongs to a period before the revivification of European Art which had its origin in the thirties and maturity in the seventies. Linnell lived to the great age of ninety and for the last fifty years of his life he lived as a hermit; he had quarrelled with the Academy and the world and was never reconciled to either. His pictures however, are interesting in so far as they represent a certain phase of fidelity to nature, coupled with the absence of the mastery of paint. Yet he was a man of ideas and in his earlier years of extraordinary energy and talent. Linnell acquired immense popularity during the early Victorian Period.

ENGLISH LANDSCAPE

44 Brown landscape and cloudy sky with figures in the foreground and middle distance.
$25\frac{1}{2}$ in. x 20 in.

The Property of the Hon. Senator Cox

M'Taggart, William, R.S.A. 1835—

Born at Aros, Island of Mull, in 1835. Studied at the Trustee's Academy in Edinburgh, 1852-1859. Became an Associate of the Royal Scottish Academy in 1859 and an Academician in 1870. President of the Royal Society of Scottish Water Colour Painters, 1878. M'Taggart has painted with unrivalled intelligence and sympathy as well as with great artistic skill, the Scottish "bairn."

GOLDEN GLEAMS

45 Children on sandy shore; small fishing boats in distance.

Signed and dated 1900. 30 in. x 19½ in.

The Property of E. F. B. Johnston, Esq., K.C.

LANDSCAPE WITH CHILDREN AT PLAY

46 Landscape with distant hills, shewing over fields bordered with trees; cloudy sky; trees at right and left in foreground; children at play.

Signed and dated 1900. 55 in. x 36 in.

The Property of E. B. Osler, Esq., M.P.

Mann, Harrington. c. 1870-

Born in Glasgow about 1870. Studied in the Slade School, London, under Professor Legros, later at Paris under Boulanger and Lefebvre. Spent some time in Italy both in Rome and in the Provinces. Although he is a Glasgow man and in general sympathy with the aims of the Glasgow School, he has not been prominently identified with it. He is an accomplished portrait painter, a good draughtsman and a competent colourist.

SUPPER TIME

47 Child at table eating bread and jam; flowers on table behind.

Signed and dated 1902. 12 in. x 14 in.

The Property of Byron E. Walker, Esq., C.V.O., LL.D.

Noble, J. Campbell, R.S.A. 1846-

Born 22nd July, 1846, studied in the school of the Board of Manufactures there, 1862. Studied in the Royal Scottish Academy School, under G. P. Chalmers, McTaggart and Hugh Cameron. Became an Associate of the Royal Scottish Academy in 1879, and Member in 1892. His work to a considerable extent reflects the influence of those who have just been mentioned. He is a good colourist.

HIGHLAND SCENERY

48 Sunlight in middle distance.
Signed. 36 in. x 27 in.

The Property of E. F. B. Johnston, Esq., K.C.

Park, Stuart. c. 1870

Educated at Glasgow. Mr. Park excels as a painter of flowers, although he has painted portraits. His flower pieces are excellent alike in design and in colour. He has not unfairly been described by an enthusiastic admirer as "one of the most enthusiastic technicians in the world." However this may be he has certainly a thorough knowledge of flower structure and a marvelous facility in putting this knowledge into form and colour.

ROSES

49 A vase of delicate pink roses against a dark background; a full blown rose; one rose with its petals gone; several buds and green rose leaves. 15 in. x 9½ in.

The Property of Joseph Kilgour, Esq.

Paul, Paul, R.B.A. 1865-

Born at Constantinople in 1865, of Greek parentage. Pupil of Herkomer. Elected R.B.A. in 1903. Resides now in Manchester. A sound and competent colourist.

50

HOMEWARD BOUND

Flat landscape with stream; workmen and horses on bridge.

Exhibited in Royal Academy in 1901.

Signed and dated 1900. 35½ in. x 28 in.

The Property of J. W. Flavelle, Esq., LL.D.

Reid, Sir George, Ex-President Royal Scottish Academy, LL.D., D.L. 1841-

Born at Aberdeen in 1841. Became an Associate of the Royal Scottish Academy 1870, Member in 1877 and President in 1891. In 1902 he demitted the office of the presidency, being succeeded by Sir James Guthrie. He has painted many important and distinguished portraits, among them some of those of the Senators of the College of Justice. These portraits hang in the Hall of the old Scottish Parliament in Edinburgh. Sir George Reid in earlier days illustrated the well-known study of Scottish character by William Alexander, "Johnnie Gibb of Gushetneuk." All his portraits afford evidence of instinctive sympathy with, and highly intelligent understanding of the salient characteristics of his sitter. From the technical point of view his colour and drawing are invariably thoroughly competent.

PORTRAIT OF E. B. OSLER, ESQ., M.P.

51 Three quarter length portrait: full face with light coming from left; hands in pockets.
34 in. x 51 in.

The Property of Mrs. E. B. Osler

TRIPLE PORTRAIT OF SIR DANIEL WILSON

52 Initialed R., and signed "Daniel Wilson æt 75." Painted in 1891.

Head in centre ; full face ; left head in profile turning towards the right, right head turn-

ing towards left ; red background ; foreground roughly sketched in. 26½ in. x 16 in.

Sir Daniel Wilson was born in Edinburgh in 1816. He was educated at the High School and University of Edinburgh. He resided in London for some years, devoting himself to steel engraving and to miscellaneous literary work. Returning to Edinburgh, he became Secretary of the Society of Antiquaries and became devoted to the study of archæology. In 1853, he came to Canada as Professor of History and English iterature in University College, Toronto. In '880, he became President of University College and in 1887, President of the University of Toronto. He received the honour of knighthood in 1888. He died in Toronto on 27th September, 1892. The portrait is an avowed imitation, so far as composition is concerned, of Van Dyck's celebrated triple portrait of Charles I.

The Property of the University of Toronto.

Stevenson, R. Macaulay. c. 1852

Born at Glasgow. Son of John Stevenson, engineer, Mr. Macaulay Stevenson began the study of civil engineering but soon abandoned it for the study of art. Possessing a highly individual genius, he could not readily submit himself to the discipline of instruction, and he was therefore his own master. That he has succeeded so well has been due to his highly artistic temperament, to his great industry and to his reticence in production. Not only has he worked out for himself his own artistic salvation, but he has been the guide and generous counsellor of younger artists, and was the central personality round whom the Glasgow group of painters grew up. But for him this group would probably never have had any articulate common aim. His unrivalled capacity for skilful, temperate, detailed and useful criticism, and his facility in expression of his copious powers of original reflection have given him an unusual influence among painters. Officially he has been widely recognised, diplomad and medalled. His works have been purchased for all the notable galleries in Europe and for some of those in Great Britain and America.

His *metier* is the rendering of subtle effects of diffused light. Although his pictures are in intention far removed from literary interest, they are essentially poems in paint. There is an almost weird poetic charm in his liquid atmosphere which seems to suffuse his simplest

compositions, and to carry light into every part of them.

BENEDICTION

53 Stream curving towards right in foreground ; slender trees extending through the picture ; groups of trees and cottage on hill behind ; mill in distance and effect of pale moonlight.
Signed. 30 in. x 40 in.

The Property of Joseph Kilgour, Esq.

54 ### FRENCH LANDSCAPE—A SKETCH

Pool with reflections of bank and trees in middle distance, and on right and left ; vapoury atmosphere.
Signed. 22 in. x 27 in.

The Property of E. F. B. Johnston, Esq., K.C.

Swan, John Macallan, R.A. 1842—

Born 1842 at Old Brentford, studied at the Worcester School of Art, at the Lambeth Art School under Sparkes, in Paris under Gerôme, Bastien Lepage, Dagnan-Bouveret for painting, and under Frémiet for Sculpture. He also studied comparative anatomy with Gervais and the bones and muscles with Duval. When he returned to England he embarked upon a long series of careful studies at the Zoological Gardens. Elected an Associate of the Royal Academy 1894, and Academician in 1905. Mr. Swan has devoted himself principally to animal painting, though occasionally he has painted figures and very rarely, a portrait of a friend. There is nothing accidental in his work ; it is pervaded with intelligence, technical competence, and subtle, sympathetic insight.

PORTRAIT OF C. T. CURRELLY, Esq.

55 Figure, half length, in short dark jacket ; full front, left hand gloved and holding glove ; distant view of Egyptian desert.

Inscribed "to C. T. Curelly from John M. Swan, 1909." 30½ in. x 47½ in.

The Property of C. T. Currelly, Esq., B.A.

56 **LIONS**

Lion and lioness together in foreground on height ; clouded sky behind.

Water colour. Signed. 41 in. x 30 in.

The Property of E. B. Osler, Esq., M.P.

LION AND MATE DRINKING IN THE DESERT

57 Early morning; lion and lioness near the foreground in centre drinking; flat grey distance and grey sky.

Water colour. Signed. 35½ in. x 23¼ in.

The Property of Mrs. H. D. Warren

Thomson, Rev. John, of Duddingston. 1778-1840

Born at Dailly, Ayrshire, 1st September, 1778, son of the Rev. Thomas Thomson, parish minister of Dailly. He was educated at the parish school of Dailly and at the University of Glasgow. He went to Edinburgh devoted his vacations to sketching and received some lessons from Alexander Nasmyth, (q.v.), father of Patrick Nasmyth. In 1800 he succeeded his father as minister of Dailly, and in 1805 was inducted in the parish of Duddingston. In 1822 he entertained Turner there. From 1808 onwards he was a constant exhibitor at the Edinburgh Exhibitions, exhibiting altogether over one hundred pictures. In 1830 he was elected an Honorary Member of the Royal Scottish Academy. He died 28th of October, 1840. Thomson had a good reputation as scholar; he was known to be an excellent musician, and was the friend of Sir Walter Scott and of most of the other eminent Scotsmen of his time. He may fairly be regarded as a precursor of the Romanticists although he cannot be held to have departed altogether from classical convention.

AN OLD TOWER

58 Watery inlet breaking in waves on rocks in foreground; old tower at left, sail in middle distance.

18½ in. x11 in.

The Property of Frederic Nicholls, Esq.

LABOURER'S COTTAGE

59 Cottage with figures in front; near foreground mass of trees at right; light bank of clouds at left.

10 in. x 7½ in.

The Property of Byron E. Walker, Esq., C.V.O., LL.D.

Turner, Joseph Mallard (or Mal ad) William, R.A. 1775-1851.

Born 23rd April, 1775, in London ; died in Chelsea, 19th December, 1851. Son of a barber. His mother was a woman of "ungovernable temper who eventually became insane." Prior to 1789, he was placed with Thomas Malton to learn perspective. He proved to be a dull pupil, although he held Malton in much esteem and called him his real master. He also seems to have learned from Dayes, some of whose etchings he coloured. He was employed for a time by John Raphael Smith in colouring prints, and he also washed in backgrounds for archi tect's elevations. About 1789, he became a pupil of Thomas Hardwicke, and in that year under Hardwicke's advice, he became a land-scape painter, and entered the Academy Schools. He was admitted to the studio of the President of the Academy, Sir Joshua Reynolds, and copied some of his portraits. In 1790, he exhi-bited for the first time at the Royal Academy. In 1799, he exhibited his picture, "The Battle of the Nile," and in the same year he became an Associate of the Academy. In 1802, he was elected a full Member. In 1808, he was elected professor of perspective in the Academy Schools. He is reported to have been an indifferent lec-turer. Turner bequeathed his pictures, etc. to the National Gallery. The mere extent of the bequest contributed for a time to its neglect. Through it the nation became possessed of 362 pictures, 135 finished water colours, 1,757

studies, and more than 19,000 sketches of more or less importance. [Cosmo Monkhouse, Dict. of Natl. Biog.] Turner is best known through the warm advocacy of him by Ruskin in his "Modern Painters." Ruskin considered him as at least the equal of the great masters. In presence of so strenuous and copious an advocacy as that of Ruskin, it is little wonder that for a time, the artistic reputation of Turner should have suffered an eclipse; but his immense knowledge of the structure of natural forms, his pure and brilliant colour and the marvellous fertility and sublimity of his imagination must be, as they substantially are, universally acknowledged. (See also Wedmore, F. "Turner and Ruskin, an exposition of the Work of Turner from the Writings of Ruskin." 2 v. fo. 1900).

60 **FONTHILL ABBEY**

Yellow brown Landscape with trees and brook in foreground, flock of sheep behind Abbey on wooded hill in distance.
Water colour. 41 in. x 27 in.

The Property of Frederic Nicholls, Esq.

Wilkie, Sir David, R.A. 1785-1841

Born 18th November, 1785, at Cults in Fifeshire. Son of the parish minister of that place. In 1792, he was sent to school at Pitlessie and in 1797 to Kettle, two miles off, on the River Eden. In this place he remained for about a year and a half under the then schoolmaster of Kettle, John Strachan, afterwards Bishop of Toronto. Strachan described his pupil as "the most singular scholar he ever attempted to teach." In 1799, Wilkie went to Edinburgh to the Trustees' Academy of Design, presided over by John Graham (1754-1817). In 1805, Wilkie entered the Academy School, and in the following year exhibited "The Village Politicians." In 1809, he became an Associate of the Academy and in 1811, Member. On June 1st 1841, on his return from Egypt and the Holy Land, he died shortly after leaving Gibraltar and was buried at sea (Austin Dobson in Nat. Dict. of Biog; see also Life by Allan Cunningham). His best works are undoubtedly in genre. They illustrate national traits with much competence, and they are charged with a sense of humour and sometimes with great dramatic fire.

PORTRAIT OF THE ARTIST

61 Full face view, head and shoulders, dark red vest and gown.

27 in. x 34 in.

The Property of Frederic Nicholls, Esq.

MODERN FRENCH PAINTERS

Boudin, Louis Eugene. 1824-1898

Born 12th July, 1824, at Honfleur; died at Paris, 10th August, 1898. Was discovered at Havre by Troyon, who persuaded him to go to Paris, where he passed under the influence of the Barbizon group. He received his first award in 1881; a gold medal at the Paris Exhibition of 1889; and the riband of the Legion of Honour, 1892.

OFF TROUVILLE

62 Group of fishing boats in front; wharves and vessels behind, with partly clouded sky. Signed and dated 1894. "Trouville."

12 in. x 16 in.

The Property of Chester D. Massey, Esq.

BOATS AT NIGHT

63 Rough waters in shadow in foreground; vessels in middle distance; line of light on water beyond; moonlight breaking through clouds.

Signed. 10 in. x 8 in.

The Property of Byron E. Walker, Esq., C.V.O., LL.D.

Brissot, F. (Felix Saturnin Brissot de Warville)

Contemporary French painter.

64

LANDSCAPE WITH SHEEP

Flock of sheep at left foreground; shepherd and dogs seated at left near grain field; stacks and trees in middle distance.

Signed. 22 in. x 15 in.

The Property of Chester D. Massey, Esq.

Cazin, Jean-Charles. 1841-1901

Born at Samer, (Pas-de-Calais), France, in 1841. Died in 1901. Studied at the École des Arts Décoratifs ; became Professor at the École d'Architecture, and later Director of the School and the Museum at Tours. In 1871 he went to England, where he worked in South Kensington Museum. Prior to his return to Paris in 1875, he visited Italy and Holland. In Paris he made an attempt to restore painting in wax. Several of his important works are executed in this medium, which is peculiarly suited to the renderings of his decorative ideas. One of his works "La Terre" which represents the expulsion of Adam and Eve from Paradise is executed in wax and pastel. In 1882, he made an exhibition of his works of painting, sculpture and ceramics. Cazin is one of the most original and versatile of modern French painters. His canvasses are essentially decorative, although they may fairly be said to be also pictorial. The colour is massed for decorative effect ; but it is richer and more varied in tone than the flat schemes of Puvis de Chavannes, whose works those of Cazin do not in the least resemble. Cazin reaches in all his mature landscapes a distinction of style and certainty of executive ability which entitle him to be regarded as one of the great painters of the third quarter of the nineteenth century.

LANDSCAPE

65 Trees, almost bare, along road in foreground; village in sunlight beyond.
Signed. 19¼ in. x 27½ in.
Oil and water colour.

The Property of the Hon. Senator Cox

66 **BRICK KILNS**

Brick kilns; figure and cottage in foreground; dark bank of trees with cottages in distance.
Signed. 21 in. x 16½ in.

The Property of the Hon. Senator Cox

Corot, Jean-Baptiste Camille. 1796-1875

Born in Paris in 1796, died there in 1875. Corot, who was destined to be one of the two or three great leaders in an artistic revolution of the Thirties, was the son of a barber who afterwards became Court modiste in the time of the first Napoleon. Young Corot was well educated at Rouen but he was put into the shop of a linen-draper. At twenty-seven years of age he was permitted to escape from this employment and to become an artist. His first masters, Michallon (1796-1822) and Bertin (1775-1822) were quite uninspiring. To the great drawback of beginning to paint late, Corot incurred the further disadvantage of being indifferently taught. But almost from the beginning he leaned rather upon himself than upon others and began to paint landscapes in the open air. He went to Italy in 1826, worked with Aligney (1798-1871), the so-called "Ingres des arbres," and he appears to have been influenced by Bonington (q.v.). In 1827 at the age of thirty-one he exhibited his first picture at the Salon of that year. He is an example of the frequent opposition between recognition by the artistic public and by the official patrons of Art, for while his popularity with the first was enormous, he was twice refused the Medal of Honour, once in 1865 when it was given to Cabanel and again in 1874, a few months before the death of Corot, when the Medal was

given to Gérôme. This last disappointment was made the occasion of the presentation of a medallion in gold by his fellow artists. Mr. Henley in his epigramatic way calls Corot "a culmination." (A Century of Artists, Glasgow, 1889, p. 31). By this he meant that Corot represents the final achievement of classicism. "The essentials of classicism—composition, selection, treatment, the master quality of style—were his by genius and inheritance alike." It was appropriate and necessary that a master of the conventional art of his day, the one painter in whom it had attained the fullest powers of expression, should be one of the leaders in the revolt against it. Every revolution must have its Prince—its representative of the old régime, in whom every inherited prejudice should determine his loyalty to the established order and in whom nevertheless the spirit of revolt is too strong to be chastened by a convention which is powerless because he has mastered it. Such was Corot—not the initiator of the Romantic movement of the Thirties, but its most powerful and its most copious advocate. Corot painted so much that he is not always at his highest pitch; but in his least important works there is the same distinction of style, the same easy mastery of his materials, the same liquid atmosphere that reach their highest levels in his "Pastorale-Souvenir d'Italie" (in the Glasgow Gallery) and in his "Danse des Nymphes" (the property of Mr.

T. G. Arthur). (See also Hamel, Maurice, "Corot and His Work" fo. Glasgow, 1905.

67 **THE OLD MILL**

Stream bordered with willows; child in foreground; cows standing in stream.

Signed "Corot" in lower right corner.

15¼ in. x 20 in.

The Property of the Hon. Senator Cox

68 **LANDSCAPE AND BARBIZON**

Three figures and willows in foreground; tower and village in distance.

Signed "Corot" in lower right corner.

15 ins. by 18 ins.

The Property of Mrs. Eaton

69 **LANDSCAPE WITH FIGURES**

Stream in foreground: willows at right, high rocky bank to left with figure below; tower in distance.

Signed "Corot" in lower left corner.

16 ins. x 12½ ins.

The Property of Chester D. Massey, Esq.

70 **LANDSCAPE**

Pool of water in foreground; bank with willows at right; cow and figure in centre in shadow; light beyond on distant trees and meadow.

Signed "Corot" in lower right corner.

21¼ ins. x 14¼ ins.

The Property of Mrs. Massey-Treble

LANDSCAPE

71 Group of willows in centre; figures in foreground; village with water in distance.

Signed "Corot" in lower left corner.

18 in. x 12¼ in.

The Property of W. D. Matthews, Esq.

72 **MORNING IN NORMANDY**

Foreground in shadow with figure crossing stream; masses of dark trees rising against bright sunlight of distance; cottage on high ground at left.

Marked "Vente Corot."

46 in. x 25 in.

The Property of Frederic Nicholls, Esq.

Courbet, Gustave. 1819-1877

Born at Ornans (Doubs) France in 1819; died near Vevey in Switzerland in 1877, went to Paris at twenty years of age; studied in the studios of Steuben and Hesse. He was inspired by the Romantic movement, to begin with on its literary side. In 1844, however, he allied himself with the Neo-Romanticists or realists, and shared with them official neglect and contempt. When official recognition came in the form of the Legion of Honour (under Napoleon III) he refused it. During the Second Empire he became a politician, delivered addresses and wrote pamphlets.

He was a conspicuous member of the Commune (1871) and it was at his suggestion and under his advice and immediate direction that the Vendôme Column was pulled down. The reason for this action was that Courbet considered that if the bronze panels which wound up the Column spirally were good, they should be placed so that they could be seen, and if they were bad, they ought not to be seen. At the close of the Commune, Courbet was captured and imprisoned. Courbet, although a Parisian of the Parisians, was so familiar with the Forest of Fontainebleau that he painted forest and hunting landscapes in prison. His immense merits as a landscape painter were for a time obscured by his political action; but immediately after his death the French Government bought from his widow all of his works remaining on her

hands. Courbet had great facility in producing subtle atmospheric effects in woodlands.

73

LANDSCAPE

Slope with dark trees; village towards water; late afternoon effect.

Signed 25 in. x 19 in.

The Property of Chester D. Massey, Esq.

Daubigny, Charles-Francois, 1817-1878

Born in 1817 at Paris. Died there in 1878, Daubigny was the son of François Daubigny, landscape painter and the father of Karl Daubigny, also a landscape painter. The Daubigny dynasty has thus already endured for three generations. Charles Daubigny began his career by painting lids of boxes and decorating clock cases. He went to Italy at the age of eighteen and "painted industriously from nature at Rome, Florence and Naples" (Henley, French and Dutch Collection, Edinburgh, 1886, Edin., 1889, p. 13). In 1836 he returned to France to find the Romantic Renaissance of the Arts in full vigour. He became a pupil of Granet (1775-1849) and more important for him, also of Delaroche (1797-1856). He exhibited for the first time in the Salon in 1838. He continued to paint industriously; but he also etched and drew on wood for the publishers. Mr. Hamerton has justly remarked upon his "intimate affection for the Seine and his insight into its beauty". As a colourist he was inferior to Diaz (q.v.) yet in his best examples he "holds his own" with the greater masters of his time. Mr. Henley has remarked of him; "He is perhaps the least of the great Romantic brood; but he belongs to it, and his achievement, from however a lofty level it be considered, and by whatever canons it be tried, is safe from oblivion as it is superior to disparagement" (op. cit. p. 14).

LANDSCAPE

74 Stream with boats in foreground: village and dark line of trees beyond; evening sky.

Signed and dated 1865

21 in. x 10 in.

The Property of the Hon. Senator Cox

75 **EVENING LANDSCAPE**

Dark green slope with stream at front ; cottages on crest of hill ; cloudy sky.

Marked " Vente Daubigny " (No. 93 on Label)

34 in. x 21 in.

The Property of Byron E. Walker, Esq., C.V.O, LL.D.

Dupre, Jules. 1811-1889

Born in 1811 at Nantes, France. Died in L'Isle Adam on Oct. 6, 1889. Son of a potter; began by painting china in Paris. Pupil later of Diébold (1799-?). Began landscape painting in 1831; he was medalled in 1833; decorated in 1849 and in 1867 medalled again. He lived to a great age and continued to paint almost until the end with industrious sincerity. "He has painted the melancholy of the plain, the peaceful serenity of fat pasture and pleasant upland, the mystery of the forest, the greatness of the sea and he has infused with his own sincere personality whatever he has done" (Henley, French and Dutch Collection, Edin. 1889, p. 33).

MARINE

76 Shore with boat and figure near centre; rough water beyond and cloudy evening sky.
Initialed. 12 in. x 8 in.

The Property of Byron E. Walker, Esq., C.V.O., LL.D.

Fantin-Latour, Ignace Henri Jean Theodore. 1836

Born at Grenoble, France, in 1836. Son of Fantin-Latour (1805-1875), portrait and figure painter. The younger Fantin-Latour was the pupil of his father and later of Boisbaudran and of Courbet (q.v.). His first important work made its appearance in 1863. From 1878 till 1883 he exhibited large numbers of pastels and lithographs. These were characterized by vivid imaginative qualities and great delicacy of line. They were mainly illustrative of the music of Schumann, Berlioz, and Wagner in whose art he had evidently steeped himself. Fantin-Latour is fairly to be regarded as among the most important of the later Romanticists.

OBERON

77 Figure of knight in foreground at left, three female figures in clouded background, centre and right.
Signed, Fantin,—95. 30 in. x 38½ in.

The Property of Mrs. Eaton.

LA SOURCE

78 Partly nude female figure reclining upon a rock holding a vase from which there runs a stream of water. Hazy landscape with moon in distance.
Signed, Fantin. 24 ins. x 20 ins.

The Property of Mrs. Eaton.

PEACE AND WAR

79 Group of seated figures in the centre foreground ; man and woman at the right, mother with nude child at left ; glimpse of distance and sky through trees.

Signed Fantin.

14 in. x 10 in.

The Property of Chester D. Massey, Esq.

SUMMER IDYL

80 Semi-nude figure of woman beside stream with dense wood behind and vista in centre.

Signed Fantin.

9½ in. x 7 in.

The Property of Byron E. Walker, Esq., C.V.O., LL.D.

81

THE SEA NYMPH

Nymph resting on rock looking upwards with arm behind head ; light falling from left downward, rocks at right, water in background.

Signed Fantin.

17¼ in. x 14¼ in.

The Property of Mrs. H. D. Warren

Frere, Edouard. 1819-1886

Born at Paris in 1819. Died there in 1886. Frère, like another painter of equal popularity, Gérôme, was a pupil of Paul Delaroche, and a student at the École des Beaux-Arts. He began to exhibit in 1842; but he did not distinguish himself until 1848 when he produced "Petit Saltimbanque," "Plagiare" and "Poule aux Œufs d'Or." He was medalled in 1851 and 1852 and decorated in 1855. He was discovered by Ruskin, who, sentimentalist as he was, found a similar vein in Frère. "I cannot tell," he says, "how I am ever to say what I want to say about Frère's pictures; I can find no words tender enough, nor reverent enough. They have all beauty without consciousness; dignity, without pride; lowliness, without sorrow; and religion without fear" (Ruskin, Principal Pictures, French Exhibition, London, 1857. Republished in Unto this Last, etc., Everyman's Series, 1906, p. 268). Sympathetic painters of child life must always be popular with the general public and Frère had his full share of popularity. In some of his best works, however, there is enough of artistic interest to justify the belief that he was not absolutely addicted to mere sentimentalism.

CHILDREN'S LUNCH

82 Mother cutting bread and three children holding up hands to take slices; table at right and fire place at left.

Signed and dated 1853. 14 in x 18 in.

The Property of Chester D. Massey, Esq.

Gerome, Jean-Leon. 1824-

Born at Vésoul in 1824. Son of a goldsmith. Gérôme was the favourite pupil of Paul Delaroche with whom he painted in Italy in 1844-45, (Henley, French and Dutch Romanticists, London, 1889). He exhibited first at the Salon in 1847, and since then he has exhibited continuously. He has frequently been medalled and decorated. Indeed of official recognition he has not been lacking. His dramatic subject pictures have brought him wide popularity; but his too obvious reliance upon incident has discounted his fame among artists. He is a skilful draughtsman; but his colour is far removed from that of his master Delaroche.

83 **ENTRANCE GATE OF EASTERN CITY**

Entrance gate of city; camels and figures in foreground; tower and dome shewing walls; view of desert at right.

26 ins. by 17 ins.

The Property of E. R. Wood, Esq.

Harpignies, Henri Joseph. 1819-

Born at Valenciennes in 1819. Pupil of Achard (1807-1884), Medalled 1855, 1857 and 1869 third class, and in 1878 second class. He received the riband of the Legion of Honour in 1875. His first important picture was "Chemin Creux-aux-Environs de Valenciennes," painted in 1853. His landscapes are all characterized by delicate and subtle atmospheric effects.

84 **MOONLIGHT**

Landscape with trees; dark foreground with running stream; group of trees in middle distance; moonlight effect.

12 in. x 13 in.

The Property of Chester D. Massey, Esq.

85 **LANDSCAPE**

Road in foreground running towards water in centre; willows on either side; cloudy sky.

11 in. x 7 in.

The Property of E. B. Osler, Esq.

Henner, Jean Jacques. 1829

Born at Bernwiller, 1829; pupil of Drölling and Picot, at Paris. Received the Prize of Rome, 1858; medalled at Paris, 1863, 1865, 1866. Received the riband of the Legion of Honour in 1877, and the Cross 1878. Medalled also at the Paris Exhibition of 1889. Henner is celebrated for the luminosity of his colour, for audacious contrasts, and for the envelopment of his figures in a subtle atmosphere.

HEAD

86 Portrait study; head of girl in profile; red head dress; dark background.

Signed in upper right corner.

12½ in. x 15½ in.

The Property of Chester D. Massey, Esq.

87 ### GIRL'S HEAD

Profile; head resting on hand; hair dark red; blue dress.

Signed in lower left corner. 14½ in. x 18 in.

The Property of Frederic Nicholls, Esq.

Jacque, Charles Emile. 1813-1893

Born 1813 at Paris. Died 1893.

Entered a lawyer's office intending to become an advocate. Then he enlisted in the army where he remained for five years making meanwhile numberless drawings. In 1836 he went to England, where he engaged in wood engraving. About 1838, he returned to Paris continuing to engrave and to etch. In 1845 he began to paint in oil. For many years he was a neighbor of Millet at Barbizon. There is an old tradition which may be purely fabulous and which indeed may have been invented for the benefit of the picture dealer, that some of Millet's earlier work was signed by Jacque or inscribed with Jacque's name in order that it might meet with a more ready purchaser. However this may be, Jacque well deserved the popularity which was his. "His Sheepfolds have little in common with the solemn and moving visions of Millet" (Henley in French and Dutch Collection, Edin., 1889, p. 44), yet they have a peculiar charm of their own. If Jacque did not reach a high poetic level, he was a competent painter and "he has represented many of the forms, the manners, the characters, the movements of certain animals in an environment of light and air and with effects of mystery and touches of poetry that make his work unique in painting" (Henley, loc. cit.).

88 **BARNYARD**

Barnyard fowls at stone water trough; view of cottage in distance at left.

Signed in lower left corner. 13 in. x 9¼ in.

The Property of the Hon. Senator Cox

89 **MOONLIGHT**

Shepherd with sheep on rising ground. Reflection in water.

Signed in lower right corner. 17¾ in. x 14 in.

The Property of the Hon. Senator Cox

90 **MOONLIGHT**

Shepherd with sheep and cattle in foreground beside stream; woods to ieft; moon in centre of sky.

Signed and dated 1881, in lower right corner. 25 in. x 32 in.

The Property of Chester D. Massey, Esq

91 **SHEEP**

Flock of sheep in stable feeding; figure of woman at right.

Signed in lower left corner. 25 in. x 18½ in.

The Property of Mrs. Massey-Treble

92 **INTERIOR—SHEEPFOLD**

Sheep with black dog in foreground; figure of woman partly behind lantern hanging on wall, recess behind with rack for feeding.

Signed in lower left corner. 26½ in. x 19 in.

The Property of W. D. Matthews, Esq.

SHEEPFOLD

93 Large interior with loft; light and shadow in strong contrast on flock of sheep; shepherd feeding them at rick in centre.

Signed in lower right corner. 25 in. x 17 in.

The Property of E. B. Osler, Esq., M.P.

PLOUGHING

94 Horse and man with plough in foreground at right hand; light in middle distance shewing sky.

Signed in lower left corner. 13 in. x 8 in.

The Property of Byron E. Walker, Esq., C.V.O., LL.D.

SHEEP

95 Flock of sheep in centre; shepherd and dog towards the left; trees on right and sky beyond.

Signed in lower right corner. 18 in. x 11½ in.

The Property of Mrs. H. D. Warren

Lhermitte, Leon Augustin. 1844

Born at Mont St. Père (Aisne), France, in 1844. Pupil of Lecoq de Boisbaudran. Medalled 1874, 1880, 1889. Decorated 1884, 1894. At the outset of his artistic career, Lhermitte was an engraver and lithographic draughtsman ; he also etched and drew in pastel as well as painted in oil. Lhermitte began by being a follower of Millet, although rather in respect to subject than method. Later he developed a matured style of his own, and in oil and pastel he has shewn individuality and force.

96 **WOMAN WASHING**

Woman washing at stream in foreground ; sunlight on field ; trees in distance; village at extreme right.

Pastel signed. 12½ in. x 10 in.

The Property of the Hon. Senator Cox

97 **LANDSCAPE**

Landscape with large stone house and old wall ; woman in foreground carrying water ; flock of geese.

Pastel signed. 22½ in. x 16 in.

The Property of J. W. Flavelle, Esq., LL.D.

98 **HARVEST SCENE**

Figures of three harvesters in foreground at right ; figure in field in middle distance ; trees and mill in background.

Pastel signed. 22 in. x 16 in.

The Property of Frederic Nicholls, Esq.

99 **HARVESTERS**

Men at work in harvest field near foreground; group of trees beyond field of grain on left; slightly clouded sky.

Pastel signed. 12½ in. x 10 in.

The Property of Byron E. Walker, Esq. C.V.O., LL.D.

100 **RESTING**

Harvester sitting on sheaf with sickle by his side, hands clasped on knee; sheaves of grain at right and in background; group of trees behind at right; hill in distance.

Signed. 17½ in. x 21 in.

The Property of Mrs. H. D. Warren

101 **A NORMANDY INTERIOR**

Group of peasants at meat; fireplace at left; window and table at right beyond.

Pastel signed. 12½ in. x 9½ in.

The Property of Mrs. H. D. Warren

102 **FOR THOSE IN PERIL ON THE SEA**

Group of peasant women and children at prayer in church round columns and pointed ed arches behind; stained glass window at back.

Signed. 82½ in. x 48 in.

The Property of Mrs. H. D. Warren

van Marcke, Emile. 1829-1891

Born at Sevres, near Paris, in 1829; died in 1891. van Marcke must be regarded as French by birth and partly by training although he was of Flemish extraction. His father seems to have been employed in the porcelain works at Sevres, which are now the property of the French government. He received part of his artistic education in the Academy at Brussels, later he became a pupil of Troyon at Paris. Between 1858 and 1864, he painted china at the "Manufacture Imperiale" at Sevres. He first exhihited at the Salon in 1857. He was awarded medals in 1867, 1869, 1870 and in 1878. van Marcke is a good draughtsman and a tolerable colourist but he is inferior to Troyon in both these respects, and he has moreover little sense of atmosphere and little distinction of style. Yet his work has achieved a full measure of popularity and ample official recognition.

103 **FRENCH LANDSCAPE**

Group of cattle, with child in foreground. Low trees behind; pool of water; distant view of fields at left.

Signed. 20 in. x 14 in.

The Property of Mrs. Eaton

Michel, Georges. 1763-1848

Born in Paris 1763 ; died there in 1848; was the son of a worker in the Paris Market. He was apprenticed to Leduc, the painter. He fell under the influence of Ruysdael and Hobbema and painted from nature in the Romantic manner before there were any Romanticists, for he was nearly seventy years of age when the Romanticists came upon the scene. He may, however, be more fittingly regarded as a good though not a great classicist, touched with individuality which enabled him to surmount the conventions of his time. He has been compared with Crome (q.v.) but Crome was the greater painter (cf. Henley, A Century of Artists, p. 121).

EVENING

104 Low and dark landscape with groups of trees in middle distance ; mound at right with three wind-mills behind yellow sky.

40 in. x 31 in.

The Property of E. B. Osler, Esq., M.P.

Monticelli, Adolph. 1824-1886

Born at Marseilles, 14th October, 1824, died in Paris, 26th May, 1886. Monticelli was the son of a Custom House officer at Marseilles. He received his first education in art in his native city where he was taught by Aubert (1781-1857) a pupil of Ingres. Going to the capital he fell under the influence of Delacroix and afterwards of Diaz. Mr. Henley says that under these influences he "was converted from a belief in line to the fanaticism of colour." ("The French and Dutch Romanticists," 1889, p. 26.) His characteristic pictures are cameos of paint in which the inequalities of the surface produce a deliberately calculated effect and enter very importantly into the values. The genius of Monticelli was in perilously unstable equilibrium. After a period, in which dissipation alternated with destitution in Paris, he returned to Marseilles where he died. In both cities he is reported to have hawked his works at street corners at two francs a piece. Since about 1879, however, his works have been much prized and his reputation has obtained a full share of the advantage of the furore for Romanticism which began about that time.

105 **FIGURE GROUPS**

Groups of figures at fountain in centre ; trees at right and left.

22 in. x 9½ in.

The Property of the Hon. Senator Cox

106 **THE FETE**

Figures dressed in costumes of brilliant colours in various postures disposed in the foreground; thick foliage behind with open vista near centre.

Signed in black in lower left corner.

20½ in. x 10 in.

The Property of Frederic Nicholls, Esq.

107 **THE PROMENADE**

Two figures in brilliant costumes with small dog, dark background of foliage

7½ in. x 9 in.

The Property of Frederic Nicholls, Esq.

108 **GROUP OF FIGURES IN LANDSCAPE**

Group of figures in centre foreground in brown woodland with light breaking through thick foliage.

Signed in red in lower right corner.

21 in. x 18 in.

The Property of E. B. Osler, Esq., M.P.

Ribot, Theodule Augustin. 1823-1891

Born at Saint Nicolas d'Attez (dep. of Eure), France, in 1823 ; died at Colombes (Seine), in 1891. Ribot went at an early age to Paris where he was employed as a decorator of borders. After spending three years in Algiers, he returned to Paris where he made copies of pictures by Watteau for export to the United States. He seems, however, to have been influenced chiefly by Frans Hals (q.v.) and by Ribera. His colour is in general vivid and powerful, but he has been accused of too frequent use of opaque black.

HEAD OF WOMAN

109 Old and wrinkled face nearly in profile with light in front casting heavy shadows, hand in lower left corner, dark background.
Initialed **t. R.** 14½ in. x 17 in.

The Property of Frederic Nicholls, Esq.

WOMAN WASHING

110 Woman washing at edge of stream ; bright light striking on head ; dark sky behind with low distance.
Initialed. 12 in. x 9 in.

The Property of Byron E. Walker, Esq., C.V.O., LL.D.

Rousseau, Pierre. Etienne-Theodore. 1812-1867

Born in 1812 at Paris; died there in December of 1867. Rousseau's father was a tailor and his mother was of a family of artists, her father being a working sculptor, her uncle a portrait painter and her cousin, a landscape painter. In the studio of the last, whose name was Alexandre Pau de St. Martin, young Rousseau was a pupil. In his boyhood Rousseau spent much time in the Forest of Franche-Comté. Rousseau's father, who had rendered an important service to Talleyrand proposed to enter his son at the École Polytechnique, and through the influence of Talleyrand to make his son an engineer. Young Rousseau had other ideas about his future. It was then decided in a family council that the boy should go into the studio of Rémond (1795-1875). As in the somewhat similar case of Corôt, (q.v.) the early masters of Rousseau were Neo-Classics. At twenty years of age he seems to have come in contact with the works of Constable (q.v.) who had exhibited in the Louvre in 1824. His own direct studies from nature had put him upon an altogether different plane than his instructors and already, in 1830, he had broken from his master and from henceforward, practically taught himself. Indeed until his later years Rousseau was wanting in the elementary knowledge of the art of picture-making, which he might have

learned from Rémond as well as from anybody. In 1832 Rousseau was twenty years of age. At that moment Romanticism had burst suddenly into flower; the intellectual and artistic atmosphere of Paris was charged with the evidences of it. "Hernani" had been produced in 1830, "Le dernier Chouan" had been published by Balzac (1829) and Delacroix had exhibited "Le Massacre de Scio" and the "Mort de Sardanapale" (1829). In England Romanticism also had its victories; Constable had justified himself and Macready and Miss Smithson had been seen in "Othello." Romanticism was the outcome of the Revolution and was as inevitable a concomitant of it in the Arts as was Radicalism in Politics. But, indeed, the roots of Romanticism must be found much earlier than the Revolution. It grew out of the conditions which produced the Revolution itself; it was due chiefly to the somewhat belated influence in painting of the passion for nature which characterized the whole of the 18th Century. For the meaning of Corot and of Rousseau we must turn back to "Paul et Virginie," to Jean-Jacques and to "Physiocratie." Rousseau met with success in his first essays at exhibition, but in the confusion of the later Thirties he was thrust aside with the other Romanticists and until the third Revolutionary epoch of 1848, he did not come into his own, when by a revolution in the Salon administration he became a member of the jury which had

previously ignored him. At the same time he returned to Barbizon, continuing to exhibit from time to time. Rousseau suffered in his temper and character from the neglect of the twelve years which lay between 1836 and 1848, the critical period between twenty-four and thirty-six. When his success came he was already too much soured for its effect upon him to be immediately salutary. His works give the impression, which is quite a sound one, of repeated repaintings, so that sometimes his paint has the effect of a cameo. This is due to the fact that with Rousseau his work was never finished, it was all experimental; and great as his achievement is, it is rarely ever quite finished.

111

LANDSCAPE

Gnarled and broken tree trunks beside stream in foreground with figure of boy; vista to distance in centre.

Signed Th. Rousseau. 16 in. x 24½ in.

The Property of the Hon. Senator Cox

Roybet, Ferdinand Leon Victor 1840-

Born in 1840, at Uzès, France. Began his artistic career as an etcher, under Vibert of Lyons. He received a medal for his etchings at the Paris Salon of 1866. He had, however, already become a painter although he still continued to teach at Lyons the art of etching in the place of his former master. Roybet achieved distinction by his painting "Fou sous Henry III," in 1866, and from that year onwards he has produced many works in which he has utilized the costumes of the 16th century to produce vivid colour effects and picturesque figures His work is characterized by immense brilliancy and clever dramatic qualities.

112 **THE CAVALIER**

Figure of a cavalier holding sword and helmet.

Signed and dated 1888. 14½ in. x 20½ in.

The Property of the Hon. Senator Cox

THE GAY CAVALIER

113 Half length figure in velvet cloak; large black hat and ruff; arm with gloved hand resting on balustrade; view of towers and dome beyond; water in background.

Signed. 25 in. x 31½ in.

The Property of Mrs. Eaton

THE INSULT

114 Cavalier with white ruff, and large black hat; full face glancing towards the left.

25 in. x 31½ in.

The Property of Mrs. H. D. Warren

Troyon, Constant. 1810-1863

Born at Sevres in 1810, died at Paris, 1863. Like some other French painters whose early lives have been noticed, he began by painting on china. Riocreux, who was then at the Musée Céramique, was his first master and naturally he was inducted into Neo-Classicism. He began studies from nature early. About the beginning of the Romantic Movement, Troyon fell in accidently with the group, Rousseau, Diaz, Duprè, etc. He accepted their attitude with avidity and he held it with more tenacity and regularity than some of its other adherents. He was an excellent craftsman, and, notwithstanding Romantic influences, imposed upon himself severe discipline. His composition is almost invariably sound from a pictorial point of view and in general his pictures suggest the grand manner, but his drawing is not always good.

115 **LANDSCAPE**

Group of figures with cow and sheep in foreground; group of trees; view to distance at right.

Signed 12¾ in. x 9 in.

The Property of the Hon. Senator Cox

116 **LANDSCAPE AND FIGURES**

Woman with cows in shadowed foreground; stacks with figures in distance in sunlight, dark sky towards left.

Signed 12½ in. x 9¼ in.

The Property of the Hon. Senator Cox

Troyon and Jacque (q.v.)

117 **LANDSCAPE**

Dark landscape with high hill in middle distance; flock of sheep in foreground.

Marked "Vente Troyon."

11¼ in. x 8¼ in.

The Property of the Hon. Senator Cox

ITALIAN AND SPANISH SCHOOLS

VENETIAN SCHOOL

Guardi, Franceso. 1712-1793

Born in Venice in 1712; died there in 1793. He was the pupil and imitator of Canale.

THE DOGE'S PALACE, VENICE

118 The palace at extreme left with figures in the square; column towards right; San Giorgio Maggiore in distance.

10 in. x 13 in.

The Property of Byron E. Walker, Esq., C.V.O., LL.D.

Diaz, Narciso-Virgilio (Diaz de la Pena). 1808-1876

Born at Bordeaux 1808, died at Paris 1876. His father and mother, Tomas Diaz and Maria Valesco, Spaniards of Salamanca, became implicated in a conspiracy against King Joseph Bonaparte, and were obliged to fly from Spain. The mother took refuge in Bordeaux but the father, turned out of France, as he had been turned out of Spain, went to Norway and then to London where he died. The mother found her way to Sevres, where she gave lessons in Spanish and Italian. When Diaz was eleven years old his mother died, and he was adopted by a Protestant pastor. He was stung in the foot at the age of fifteen by a poisonous insect and twice underwent amputation. Like Dupré and others he began by painting china, but he soon began to work in oil under Souchon (1787-1857). His first picture in the Salon appeared in 1831. Necessity compelled him to paint anything and everything that would sell. His early artistic discipline was inadequate and therefore there was a tendency in him to fall under the powerful influences of successive attachments. Delacroix, Rousseau, Millet had dominating effect upon him. Nevertheless, continually his own inextinguishable personality asserted itself and in his later years, for he painted to the end,

dying at sixty-eight as the result of a snake-bite, his period of discipleship was decisively over. No artist of the Romantic School is, after all, more individual, and none of them excelled him in brilliance and coherence of colour. Mr. Henley says justly "his palette was composed, not of common pigments, but of molten jewels."

ADAM AND EVE

119 Nude figures in foreground; thick foliage behind.

Signed in lower left corner. 4 in. x 6 in.

The Property of Byron E. Walker, Esq., C.V.O., LL.D.

THE STORM

120 Dark landscape with bright spot in middle distance, figure with dog near foreground; stormy sky.

Signed in lower right corner. 40 in. x 31 in.

The Property of Byron E. Walker, Esq., C.V.O., LL.D.

Fortuny, Mariano. 1836-1874

Born at Reus, Catalonia, Spain, in 1838; died at Rome in 1874. Pupil of Lorenzalez at Barcelona ; but remained in his studio only a short time, henceforward working by himself. In 1856 he won the Grand Prize of Rome and went to Italy. Soon afterwards he joined Prim in Morocco. Fortuny was an original and versatile painter and etcher. His work is always full of energy and fire. He was a master of pictorial effect sometimes on a huge scale as in "La Prise de Tétuan". Fortuny exercised considerable influence upon many of his French and Spanish contemporaries, upon Henri Regnault (1843-1871) for example, and his imitators are very numerous.

IN THE FLOWER GARDEN

121 Figure in white, near foreground among flowers; thick foliage behind.

Signed in lower right corner.

9 in. x 18½ in.

The Property of Frederic Nicholls, Esq.

OLD DUTCH AND FLEMISH MASTERS

van der Helst, Bartholomeus. 1611-1670

Born at Haarlem, Holland, in 1611 or 1612; died at Amsterdam 16th December, 1670. Was a foundation member of the Painters' Guild in 1654. Van der Helst's principal picture is the well known "Banquet of the Civic Guard," in the Rijks Museum at Amsterdam. Although he has little of the qualities which distinguish Rembrandt, his pictures exhibit a robust vigour highly characteristic of the life of his time.

122 **THE BURGOMASTER**

Bust of man in dark coat, broad white collar, brown hair, moustache and tuft on chin.

On panel, oval, 22 in. x 27 in.

The Property of E. B. Osler, Esq., M.P.

van der Neer, Aert, 1603-1677

Born at Amsterdam in 1603; died in poverty at Amsterdam 1677. The details of his life are unknown. His pictures, which are very numerous, exhibit great versatility, moonlight landscapes and scenes on the ice being however his favourite topics.

123 **MOONLIGHT**

Stream at right, with cows in foreground; trees on left; in distance moon and cloudy sky.

14 in. x 11 in.

The Property of Byron E. Walker, Esq., C.V.O., LL.D.

Teniers, David, the Younger. 1610-1694

Born at Antwerp in 1610 (baptized 15th December); died 5th April, 1694. Son of David Teniers, the Elder, and father and grandfather of painters. The family of Teniers affords one of the most remarkable examples of hereditary genius, comprising, as it did, four generations of painters. Teniers was one of the most industrious of men. His works are found in all the important galleries. His best examples are studies of peasant life. He was a skilful draughtsman and a harmonious colourist.

124 **LANDSCAPE WITH FIGURES**

House with group of trees at left; figures and dog in foreground; stream in distance with tower in sunlight at right; cloudy sky with birds.

Initialed T within D lower centre.

8 in. x 6 in.

The Property of Byron E. Walker, Esq., C.V.O., LL.D.

MODERN DUTCH AND FLEMISH PAINTERS

Artz, David Adolphe Constant. 1837-1890

Born at the Hague, 18th December, 1837; died there 5th November, 1890. Educated at the Amsterdam Academy, and afterwards in Paris (1868-1874). Medalled at Vienna in 1873; received Honourable Mention at the Salon of 1880; and a Gold Medal at Amsterdam in 1883. His best picture, the "Orphanage at Katwyk," has been lent by the owner for many years to the Rijks Museum. "At his best he is a good craftsman, with a real gift of colour, some feeling for light and air, and directness of touch" (Henley, French and Dutch Loan Collection, Edin., 1888, p. 91).

125 **DUTCH INTERIOR**

Old man and woman with child at table; window at left.

Water colour. Signed 29 in. x 21 in.

The Property of E. R. Wood, Esq.

Blommers, Bernardus Johannes. 1845

Born at the Hague, 1845. Educated at the Hague under Koelman (1820-1857) and later in the studio of C. Bisschop. He began to exhibit in 1869. He was awarded medals at the Hague (1875) and at Amsterdam (1877). "Like so many others of his generation, he is in some sort a follower of Israëls, as in a greater degree, and perhaps to better purpose, he is a pupil of the great Dutchmen of the seventeenth century" (Henley, French and Dutch Loan Collection, Edinburgh, 1886: Edin. 1888, p. 92). Blommers has achieved a wide popularity through his sympathetic and realistic pictures of Dutch peasant life.

ON THE DUNES

126 Mother seated on grass, knitting; child in lap; water in distance; figure and sails.

Signed 24½ ins. by 18 ins.

The Property of Chester D. Massey, Esq.

de Bock, Theophile. 1851-1904

Born 14th January, 1851, at the Hague; died 22nd November, 1904, at Haarlem. Studied under Borselen, J. H. Weissenbruch, and W. Maris. He also worked for a season at Barbizon.

127 **DUTCH FISHING VILLAGE**

Two figures in foreground and two in middle distance; red roofed village also in middle distance; dunes beyond with church tower appearing over them; sea with sails at left.

Signed 15½ in. x 19½ in.

The Property of E. F. B. Johnston, Esq., K.C.

Bosboom, Johannes. 1817-1891

Born on 13th February, 1817, at the Hague; died 14th September, 1891. Bosboom began his career as a historian, writing "The History of the Binnenhof" (1833) and "The History of Coblenz" (1835). He subsequently travelled extensively abroad, studying principally monumental interiors. Later he became a painter especially of such subjects. He also illustrated "Gideon Floresz," a novel by his wife, Anna Louise Gertrude Goussaint. Examples of his work are to be found in most of the public galleries of Europe. "His early work is only exact and literal: . . . Then having disciplined his hand and mastered his material he became an artist. . . . . It is quite without reference to their relation to man, it is wholly for themselves, that he paints his cottage corners, and his vast lofty aisles." (Henley, French and Dutch Loan Collection, Edinburgh, 1886; Edin., 1888; p. 94.)

128 **CATHEDRAL INTERIOR**

Bright light on column of interior; figures in mediæval costumes.

Water colour. Signed 7½ in. by 10 in.

The Property of Frederic Nicholls, Esq.

129 **CHURCH INTERIOR**

White columns with arches; figures at left and right.

Signed 3½ in. by 5 in.

The Property of Byron E. Walker, Esq., C.V.O., LL.D.

Claus, Emil

Lives at Ostend, Belgium. Exhibited at St. Louis in 1904.

130 **DAISIES**

Daisy field reaching to foreground; figures behind at fence near cottage.

Water colour. Signed 29 in. x. 20 in.

The Property of E. R. Wood, Esq.

van Essen, Jan. 1854

Born in 1854 at Amsterdam, was a pupil of Koen Greive and of Valkenburg. To begin with he devoted himself to landscape and to burgh history. Of late years he has become a disciple of John M. Swan (q.v.) and has devoted himself to the painting of animals. His work is chiefly in oil but he also employs water colour. He has been medalled at Amsterdam, Melbourne, Nice, and Cologne, and he has received "mention honorable" at Paris. He lives at Scheveningen.

131 **LANDSCAPE**

River with wooded bank beneath which two geese are sleeping; on left vista with birds flying over a meadow.

Water colour. $9\frac{3}{4}$ ins. x $14\frac{1}{2}$ ins.

Signed and dated 1897.

The Property of J. W. Flavelle, Esq., LL.D.

de Hoog, Bernard.

Lives at Haarlem, Holland ; exhibited at St, Louis in 1904.

132 **LANDSCAPE**

Flat landscape at evening, woman with wheelbarrow and two children in foreground.

Signed 33 in. x 21½ in.

The Property of the Hon. Senator Cox

133 **DUTCH INTERIOR**

Interior with mother and child; window and table to extreme left.

Signed 30 in. x 22 in.

The Property of J. W. Flavelle, Esq., LL.D.

Israels, Jozef. 1824

Born 27th June, 1824, at Groningen, in the north of Holland. Received his first training at the "Minerva" Academy, conducted near Amsterdam by Kruseman (1804-1862). He was also the pupil of Pieneman (1810-1860) at Amsterdam and of Picot (1786-1868) and Henri Scheffer (1798-1861) at Paris. His real influence came, however, from Rembrandt and from Millet (cf. Henley, French and Dutch Romanticists, London, 1889, p. 32). In 1855 he exhibited at the Paris Salon. His first medal was awarded in 1867 at the Paris Salon for his "Interior of the Orphan Asylum at Katwyk." At the same time he obtained the riband of the Legion of Honour. In 1878 he received a First-Class Medal at the Paris Exposition and the Officers' Cross of the Legion of Honour. In 1897-98 he travelled in Spain. He is equally vigorous in oil, in water-colour and in etching. Israëls no doubt acquired wide familiarity through the human interest and the sympathetic sentiment of his pictures. But the vehicle of his sentiment, which is obviously genuine, is consummate craftsmanship. "His colour is individual, spontaneous, even rich, and his brushwork large and vigorous; his drawing, if a little loose and vague,—as of a Millet indifferent to Poussin and unconscious of the antique—has a fine quality of suggestiveness; his light is clear, fluent, impalpable, remote from paint; his shadows are

floating and luminous; often mannered and often naively naturalistic, his compositions are simply and effectively pictorial" (Henley, French and Dutch Loan Collection, Edinburgh, 1886. Edin. 1888, p. 100).

134 **THE DIGNITY OF LABOUR**

Woman and child in foreground, village in distance; evening.

Signed 24 in. x 35 in.

The Property of E. F. B. Johnston, Esq., K.C.

135 **THE MOTHER'S RETURN**

Child beside cradle with baby; dog at head of cradle; fireplace behind; window at left to right; mother outside.

Signed 22 in. x 16 in.

The Property of Chester D. Massey, Esq.

136 **WORK! WORK! WORK!**

Two labourers with wheelbarrows unloading from boat at shore; water beyond and town in distance; grey and cloudy sky.

The title given this work by Israels was "The Dignity of Labour." It was painted during a period when there were many industrial strikes in Holland. The influence of Millet is strongly evident.

$34\frac{1}{2}$ in. x $22\frac{1}{2}$ in.

Water colour. Signed.

The Property of Mrs. H. D. Warren

Jurres, Johannes Hendrik. 1875-

Born 17th January, 1875, at Leeuwarden in the north of Holland. At the age of fifteen he went to Amsterdam where he became a student at the Royal School of Art and of the Academy. At the age of twenty-two, he illustrated Don Quixote. A number of his most important works are illustrations of scriptural subjects, e.g. his "Joseph sold by his Brethren" exhibited at St. Louis in 1904, and "The Good Samaritan" in the possession of Mrs. H. D. Warren. Jurres is distinguished for pictorial effect, for great breadth of treatment, for vivid colour, and for his dexterous management of chiarascuro. While in some senses a mediævalist, his technique is distinctly modern. All of his work affords evidence of skilful underpainting and of great knowledge of the effects of sheer masses of colour.

137 **DIRECTING THE WAY**

Brigands : man on horse with back to foreground ; man standing beside horseman.

Signed and dated '08. 17½ in. x 21 in.

The Property of E. F. B. Johnston, Esq., K.C

138 **GIL BLAS—FIRST ENCOUNTER**

Group of bandits ; Gil Blas on white horse. Friar on mule to right in background.

Signed 30½ in. x 19 in.

The Property of E. F. B. Johnston, Esq., K.C.

139 **THE RETREAT**

Figures in bright costumes, some on horseback and some on foot.

Signed and dated '03. 19 in. x 15 in.

The Property of Byron E. Walker, Esq., C.V.O., LL.D.

140 **THE PRODIGAL SON**

Prodigal kneeling at lower left; his father in centre with outstretched hands, red cloak falling loosely over shoulder and arm; sister-in-law and child behind at right; figure at left in background.

Signed and dated '03. 32½ in. x 46 in.

The Property of Mrs. H. D. Warren

Kever, Jakob Simon Hendrik. 1854-

Fellow pupil of Van Essen (q.v.) in Greive's studio. Principal topics, peasants of Laren in Holland. Lives at Amsterdam; exhibited at St. Louis in 1904.

141 **THE PICTURE BOOK**

Two children at table looking at picture book; small box on table at right; window curtain.

Water colour. Signed 23 in. x 17½ in.

The Property of E. R. Wood, Esq.

Maris, Jakob. 1837-1899

Born on 25th August, 1837, at the Hague. Died in 1899. He was the eldest of three brothers, Jakob, Matthys, and Willem. Their mother was Dutch; the father was of Magyar descent, the family having been long settled in Holland (Henley : "French and Dutch Romanticists," London, 1889, p. 38). Jakob received his early artistic education from his father who was himself an artist, and afterwards from the Antwerp Academy, where he came under the influence of Louis Meyer. In 1865 he went to Paris, where he studied under Èdouard Hébert and at the École des Beaux-Arts (1865-1869). At the outset of his career he was a figure painter. (Lurasco: "Onze Moderne Meesters." Amsterdam, 1907.) Later he devoted himself to marine pieces and to landscapes "with occasional lapses into figure painting." (Henley : French and Dutch Loan Collection Edinburgh, 1886; Edin. 1888, p. 108.) He first exhibited at the Paris Salon of 1866, his picture being "Petite Fille Italienne." "At his highest he produces work that takes rank with the best of its time. He is not always a poet : the tone of what he does is commonly that of prose, but the prose . . . is master's work ; it is stamped with a fine sincerity. . . . None since Constable, the ancestor with whom, to my mind, he has the most in common, has rendered clouds—the mass and the gait of them, the shadow and the light ; the mystery, and the wonder, and the beauty—

with such an insight into essentials, and such a command of appropriate and moving terms. He paints them, not solid and still, but active in space, full of the daylight and the wind, menacing with storm or charged with the benediction of the rain." (Henley op. cit.; p. 109.)

142 **LANDSCAPE**

Flat landscape; stream in foreground; boat with figures near centre; bare willows at the right and left.

Signed. 28½ in. x 22½ in.

The Property of the Hon. Senator Cox

143 **ITALY**

Figure in Italian costume, with dog in foreground; village and water with hills in distance.

Signed: "T. Maris 1865." 23½ in. x 15½ in.

The Property of W. D. Matthews, Esq.

144 **SPRINGTIME**

Stream with quiet water and figure in foreground ; trees in distance ; village at left.

Signed. 19 in. x 13½ in.

The Property of Frederic Nicholls, Esq.

145 **BRABANT PEASANT WOMAN**

Figure in grey cloak, with basket on arm, standing against stonewall.

8 in. x 11½ in.

The Property of Frederic Nicholls, Esq.

146 **WINTER EVENING**

Rough water with snow and ice in foreground; vessel with sails ; village with two windmills beyond; cloudy evening sky with blue intervals.

9 in. x 14 in.

The Property of Byron E. Walker, C.V.O., LL.D.

147 **FISHING SMACK AT LOW TIDE**

Fishing smack being unloaded ; figures and horse and cart at left side ; two sails in distance; grey sky.

Signed. 29¼ in. x 37 in.

The Property of Mrs. H. D. Warren

Maris, Willem. 1844-

Born at The Hague in 1844. The youngest of the brothers Maris—Jakob (q.v.), Matthys and Willem. Unlike his elder brothers he remained at home while they studied abroad. He is known as "the Silvery" because of the delicacy of his grey haze. He lacks the vigour of his brothers; but his work has an individual charm.

148 **CATTLE IN MEADOW**

Cattle in foreground and water.

Signed. 33 in. x 21 in.

The Property of E. F. B. Johnston, Esq., K.C.

149 **LANDSCAPE AND CATTLE**

Group of three cows with girl milking; willows at right; flat grassy landscape with stream; sky with fleecy clouds.

Signed. 40 in. x 30 in.

The Property of W. D. Matthews, Esq.

150 **LANDSCAPE**

Cattle and water in foreground; boat in centre; another boat in the right.

Signed. 32½ in. x 23½ in.

The Property of E. R. Wood, Esq.

Martens, Willy. 1856-

Born at Semarang in the Dutch East Indies in 1856 ; studied for three years at the Amsterdam Academy, and later at Paris under Bonnat and Cormon. He was appointed to represent the Netherlands on the Fine Art Jury at Paris in 1889 ; and to be Government Commissioner for the Netherlands at Antwerp in 1894. He has painted portraits of the Queen of Holland and of other members of the Dutch Royal Family.

151 **MOTHER AND CHILD**

Woman and child with dog outside cottage ; glimpse of distance with stack at right.

Signed. 15 in. x 19 in.

The Property of Chester D. Massey, Esq.

Mauve, Anton. 1838-1888

Born at Zaandam, Holland on 18th, September 1838. Died at Arnhem 5th February, 1888. Mauve was a pupil of Pieter Frederik Von Os (born 1808). His works are to be found in the Rijks Museum at Amsterdam, at the Hague, and at Rotterdam. He was medalled at Philadelphia, Amsterdam, Vienna, Antwerp and Paris. He devoted himself with zeal to the study of nature. Although his painting is by no means strenuous, there is a certain distinctive delicacy and refinement of style in his best landscapes, "A good Mauve is a good possession. His draughtsmanship is sound, his brush-work full of gusto and expression, his colour quite his own; to a right sense of nature and a mastery of atmospheric effects be united a genuine strain of poetry" (Henley, A Century of Artists, Glasgow, 1889, p. 119).

152 **SPRING**

Grey landscape with flock of sheep and shepherd in foreground, stream or pool at right.

Water colour.
Signed. 21½ ins. by 14½ ins.

The Property of Mrs. Eaton.

153 **SHEEP RETURNING TO THE FOLD**

Number of sheep and shepherd to left of fold ; trees and house behind.

Water colour.
Signed. 12 in. x 15½ in.

The Property of E. F. B. Johnston, Esq., K.C.

154 **THE SHEPHERDESS**

Girl with sheep near foreground at left; woods in middle distance at left.

Water colour.
Signed. 11½ in. x 15 in.

The Property of Byron E. Walker, Esq., C.V.O., LL.D.

Mesdag, Hendrik Willem. 1831-

Born at Groningen 23rd February, 1831. Began life in the counting house of his father's firm. He abandoned business and devoted himself to painting, studying at Brussels, with his relative Alma Tadema, under W. Roelofs. In 1870 he was medalled at Paris; and since then he has been decorated with innumerable orders, while his works appear on the walls of all the important galleries. He has founded the Mesdag Museum at the Hague, of which he acts as Director.

155 **MARINE**

Fishing smacks in rough sea, cloudy sky.
Signed 1897. 18½ in. x 30½ in.

The Property of the Hon. Senator Cox

156 **MARINE**

Beach in foreground with breaking waves; figures and boats on shore; cloudy sky.
Initialed H. W. M. 1871.
10½ in. x 6 in.

The Property of Byron E. Walker, Esq., C.V.O., LL.D.

ter Meulen, Frederik Pieter. 1843

Born at Bodegraven (South Holland) in 1843. Pupil of Hendrik van de Sande Backhuizen (1795-1860). After studying for some years at the University of Leyden, a period during which he suspended his studies of art, he resumed painting. His work, agreeable as it is, is essentially imitative of that of his greater contemporaries.

157 **LANDSCAPE WITH SHEEP**

Sheep and shepherd in the middle ; woods on left ; house and trees on right.

Water Colour.

Signed 24½ in. x 17 in.

The Property of E. F. B. Johnston, Esq., K.C.

158 **LANDSCAPE WITH SHEEP**

Sand dunes ; trees from left to right ; sheep to right.

Water Colour.

Signed. 23½ in. x 15½ in.

The Property of E. F. B. Johnston, Esq., K.C.

Neuhuys, Albert. 1844

Born at Utrecht in 1844. Pupil of Gilbert de Craayvanges (born 1810); also studied at Antwerp Academy; Medalled at Amsterdam in 1872, at Paris in 1880. Neuhuys has acquired much popularity in America as well as in England. His vein is imitative of Israëls. "The Dutch baby is (no doubt) an interesting creature; but it is easy to have too much of him, and the greater the skill with which he is treated, the less desirable after a certain course of him, does his company appear. That at least is the conclusion imposed upon one by the work of Albert Neuhuys" (cf. Henley, "French and Dutch Romanticists," Edin., 1888, p. 181). This conclusion of Mr. Henley's, formed twenty-one years ago, is still more valid now, for Neuhuys has been an industrious depicter of Dutch child life during the period. His pictures, with a certain competence, display a want of invention and a monotonous sameness.

159 **DUTCH INTERIOR**

Interior with children; window at left.

Signed. 20 in. x 28 in.

The Property of the Hon. Senator Cox

160 **HAPPY HOURS**

Mother sitting beside cradle sewing ; sleeping child ; window and table at left ; dark interior.

Water colour.
Signed. 20 in. x 24 in.

The Property of Chester D. Massey, Esq.

161 **WOMAN AND CHILD**

Woman sitting in chair sewing ; child standing in front looking on ; table and window at left.

Water colour.
Signed. 19 in. x 25 in.

The Property of Frederic Nicholls, Esq.

Offermans, Tony. 1854-

Born 8th November, 1854, at the Hague. Was a pupil of Blommers (q.v.). He has been medalled at London, Amsterdam (International Exhibition), Paris, Chicago and St. Louis. His works are to be found in the palaces of the Queen of Holland, and of her mother, in the Carnegie Gallery at Pittsburg and in the Mesdag Museum at the Hague. He lives at Laren in Holland.

162 **PORTRAIT, HEAD OF AN OLD MAN**

Water-colour.
Signed. 12 in. x 18 in.

The Property of Joseph W. Flavelle, Esq. LL.D.

Pieters, Evert. 1856

Born 11th December, 1856, at Amsterdam. Received his artistic education, at the Academy of Antwerp under Theo. Verstraten. He exhibited first at the Antwerp International Exposition of 1885; again at the same place in 1894; at the Paris Salon of 1896, where he obtained a gold medal; at Barcelona in 1898: at Paris Exposition in 1900 ; at Liege Exposition in 1905. His works have found a permanent place in the Galleries of Barcelona and Antwerp.

163 **WOMAN SEWING**

Old woman seated, sewing ; back to spectator ; table beyond ; large window at back.

Signed. 5 in. x 7 in.

The Property of W. H. Brouse, Esq.

164 **SHELLFISHERS**

Scene on shore; the shellfishers carts at left; sun shining behind a cloud.

Signed. 6 in. x 8½ in.

The Property of W. H. Brouse, Esq.

165 **MAN WITH LANTERN**

Man in centre of foreground ; back to spectator ; lantern in right hand, cottage at left ; beyond, cottage in distance at right.

Signed. 20½ in x 26 in.

The Property of Mrs. H. D. Warren

166 **MOTHER AND CHILD**

Dutch interior with mother bending over cradle with child; fireplace behind at left.

Signed. 36 in. x 31 in.

The Property of E. R. Wood, Esq.

Steelink, Wilm. 1856-

Born 16th July, 1856, in Amsterdam. Son of W. Steelink, engraver, under whom he studied. Later he went to the Academy at Amsterdam and then to Antwerp. From about 1883, he painted historical or illustrative paintings—"Hamlet, Merlin," &c., as well as interiors with figures. He has also illustrated "Jozef Israëls, l'homme et l'artist," and "Old Art in the Netherlands." His works are to be found in the cabinets of the Queen of Holland and of her mother and in the Mesdag Museum at the Hague.

167 **DUTCH LANDSCAPE WITH SHEEP**

Flock of sheep coming straight to spectator, in middle distance, shepherd driving; on right pool at which sheep are drinking; clump of trees in middle distance; woods on left; on right, meadows leading to a distant village; cloudy sky.

Water colour.
Signed. 26 in. x 16 in.

The Property of E. F. B. Johnston, Esq., K.C.

Tholen, W. B. 1860-

Born at Amsterdam in 1860. Medalled at Nice in 1884, London in 1888, Munich in 1891, and in 1892, Amsterdam 1903, Amsterdam 1907, decorated in 1908. Resides at the Hague. Mr. Tholen is an excellent colourist and he has a sound feeling for atmosphere and composition.

168 **AFTER THE STORM**

Wind blown strip of water in foreground; man and boat to extreme right; large overturned tree to centre; stream behind and cloudy sky.

Water colour.

Signed and dated '99. 28 in. x 21 in.

The Property of Chester D. Massey, Esq.

169 **THE ARCADE AT THE HAGUE**

Sunlight on architecture in upper part of picture; figures in shadow below.

Signed. 28 in. x 39 in.

The Property of Mrs. Massey-Treble

170 **LANDSCAPE**

Open woodland with fowls; two children feeding them. Sunlight breaking through foliage.

Signed. 42 in. x 14 in.

The Property of E. B. Osler, Esq., M.P.

171 THE CANAL

Water reaching to foreground; tow-path at each side with figures: trees at right and left, cottage and bridge in distance; cloudy evening sky.

Signed. 18 in. x 12½ in.

The Property of Byron E. Walker, Esq. C.V.O., LL.D.

Tholen, W. B. and H. J. van der Weele

172 Cattle and figures on dusty roads near foreground; cottage beyond and village in distance.

Signed by both artists.

33 in. x 41½ in.

The Property of the Hon. Senator Cox

Vrolijk, Johannes Martinus. 1845-1894.

Born at the Hague, 1st February, 1846; studied under his brother Adriaan, and later under van der Berg, Koelman and Stortenbeker.

173 **CATTLE BY THE WOODS**

Two cattle in near foreground at the side of a wood on the left; in the distance other cattle and mountains; field suggests springtime; cloudy sky.

Water colour.

Signed. 15½ in. x 19 in.

The Property of E. F. B. Johnston, Esq., K.C.

Weissenbruch, Jan. 1822-1880

Born at The Hague in 1822; died there in 1880. Pupil of Leonardus Verveer. Two of his pictures are in the Rijks Museum at Amsterdam.

174 **SUNDAY IN DELFT**

Square with church in shadow at right; scattered figures in square with buildings beyond in sunlight.

12 in. x 9 in.

The Property of Byron E. Walker, Esq. C.V.O., LL.D.

Weissenbruch, Jan Hendrik. 1824-1903

Born 19th June, 1824, at the Hague ; died 24th March, 1903. Was pupil of B. H. Van Hove and of Schelfhout. He exhibited first at the Hague, in 1849, and from that date until his death, a period of over fifty years, he produced a continuous stream of characteristic works. His especial *metier* was the painting of the salient features of the landscape of his native country—the polders, and the dunes. His works in oil and water colours are to be found in all the important collections of Europe and America.

175 **THE MOUTH OF THE RIVER**

Water in foreground ; windmill to left in background.

Water colour.
Signed. 23½ in. x 19 in.

The Property of E. F. B. Johnston, Esq., K.C.

176 **THE WINDMILL**

Windmill in foreground; canal, meadow and mill in distance.

Water colour.
Signed. 24 in. x 19 in.

The Property of E. F. B. Johnston, Esq., K.C.

177 **WINDMILL ON RIVER**

Water with reeds in foreground, windmill on point of land; grey sky.

Water colour.
Signed. 23 in. x 19 in.

The Property of Chester D. Massey, Esq.

LANDSCAPE—EVENING

178 Dark foreground with water; figure in boat; tower and trees against evening sky.

Signed and dated '98. 17 in. x 12 in.

The Property of Chester D. Massey, Esq.

LOW TIDE—ZEELAND

179 Grey shore with pools in foreground ; fishing boat left of centre being unloaded, stormy sky sea.

Signed. $27\frac{1}{4}$ in. x $19\frac{3}{4}$ in.

The Property of Byron E. Walker, Esq., C.V.O., LL.D.

de Zwartz, W.

Educated at Amsterdam. Exhibited at St. Louis in 1904. Contemporary Dutch oil and water colour painter and vigorous etcher.

INTERIOR

180 Large window in centre ; three children at a table.
Water colour. Signed. 14 in. x 16 in.

The Property of J. W. Flavelle, Esq., LL.D.

GERMAN SCHOOLS

Denner, Balthaser. 1685-1749

Born at Altona, near Hamburg, in 1685. Died at Rostock 1749. Denner made his début by the portraits of Duke Christian, Governor of Gottrop, and of the Princess, his sister. He achieved an immediate success by these two miniatures and he was entrusted with the production of a large canvas, which contains altogether twenty portraits of the members of this ducal family. In 1712 he painted a portrait of the King of Denmark, Frederick IV. He then went to England where his work "excited astonishment rather than admiration." After an interval, which he spent in Germany, he returned to England, towards 1720, where he painted a portrait now in the Louvre. He refused an offer to go to Russia where his works had attracted the attention of the Empress Katherine I., and accepted a similar offer to reside at the Court of Brunswick. Denner was a literalist of the literalists. His popularity was due to a fidelity to nature which left little room for art. His work is interesting from a historical point of view, because he represents, perhaps better than anyone else, the popular portraiture of the first half of the 18th century.

PORTRAIT OF HENDRIK VAN DER SMISSEN

Merchant in Altona (1662-1737).

181 Half length figure of man in wig, white neck cloth extending down breast, coat slightly open; dark coat, background slightly lighter ; no arms nor hands visible.

Oval. 22 in. x 27 in.

PORTRAIT OF MARIE DE VOS

182 Wife of the foregoing (d. 1732).

Lady about 45 years of age; wearing black cap with white lace lining over forehead; dark dress with white fichu round neck; full face; no arms nor hands visible.

Oval. 22 in. x 27 in.

The Property of Professor van der Smissen

Kneller (or Kniller) Sir Godfrey. 1646-1723

Born at Lübeck in 1646 ; died at Twickenham in 1723. Son of an inspector of mines. Gottfried Kniller was sent to Leyden by his father, to study military engineering. He there became interested in art, went to Amsterdam and entered the studio of Rembrandt and that of Ferdinand Bol. Later he went to Rome and to Venice where he painted some portraits. He went to London in 1674 and there painted many of the important persons of his time.

183 **PORTRAIT OF LADY READE**

Full face portrait ; neck of dress cut low ; loose blue dress.

24 in. x 29 in.

The Property of Frederic Nicholls, Esq.

Schaefer, Phillip Otto. c. 1870

Born at Darmstadt about 1870. His father was Professor of the History of Art at the Darmstadt Polytechnic. Schaefer began to show his talent as an artist at an early age. He became a member of the Liutpold group of Munich, which occupied a position between the Secessionists and the old Munich school. The Emperor of Germany commissioned him to paint a copy of Pesne's portrait of Frederick the Great for the St. Louis Exposition. At this exposition he also exhibited his important "Venus Anodyomene." He has recently devoted himself almost exclusively to fresco, in which he has executed historical works for the city of Darmstadt, where they are to be seen in the tower erected to commemorate the recent marriage of the Grand Duke. Schaefer is an excellent colourist and a competent draughtsman. His mythological paintings shew a vivid imagination and mature technical methods.

184 **DECORATIVE PANEL**

Six nude figures of children playing on grass under a tree in two groups of three each to right and left; tree trunk on spectator's right; children embracing or wrestling.

Pastel.

$34\frac{1}{2}$ in. x $26\frac{1}{2}$ in.

The Property of Professor van der Smissen

ADDENDA

The following information regarding the previous ownership of certain of the pictures has been supplied too late for incorporation in the text.

No. 4. Collection of Senor Raphael Pinti.
Collection of the Hon. G. W. Moon.
Collection of Mr. Robt. Davies, Walmer House, Kent.

5. Collection of Sir John Pender, M.P.

7. Collection of Mr. Hume Macdonald, Edinburgh.

17. Collection of Lord Lyndhurst.

29. Collection of Lord Ashburton.
Collection of Lady Cranstown.

60. Exhibited at the Royal Academy in 1887
Collection of Mr. John Heugh.
Collection of Mr. C. J. Pooley, 1874.
Collection of Mr. H. W. Bolckow, M.P.

61. Collection of Sir Robert Peel.

72. Collection of Major Thorburn, Craigerne, Peebles.

106. Collection of M. Albert Wolf, Paris.

121. Collection of the Marquis de Santurie.

183. Collection of the Marquis of Bath.

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Nucleus of a Permanent Collection

In addition to certain works of art which will eventually become the property of the Art Museum under an important bequest, the following constitute at present the nucleus of the permanent collection.

1. Ribera.
   Bequeathed by the late Hon. G. W. Allan.
2. Hornel, E. A. "The Captive Butterfly."
   Purchased from the Artist by subscription and presented 31st May, 1906.
3. Sculpture.
   Name of Artist unknown.
   Presented by Mrs. John Morrow, formerly of Toronto.
4. Roman Table. Marble.
   Presented by Mrs. John Morrow, formerly of Toronto.
5. Series of about 400 Sketches made in London by William Cruikshank.
   Presented by the Artist, 2nd June, 1909.

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